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# ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



**Pope Innocent X:**  
*Velasquez*  
See Page 5

# KLEEMANN GALLERIES



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January 19 - February 1, 1937

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### The Mellon Gift

WERE IT NOT for her industrial princes America would indeed be poor in the great art of the past. Men, tough enough of fibre to fight their way up from the ranks to positions of great wealth and almost monarchical power, turned after their economic battle was won to things of the spirit, to beauty and art. They collected these things of beauty, created by other men, less tough but more sensitive of fibre, cherished them for a time and then with magnificent gesture gave them to their fellow men. Their's is a romantic role in American art history, these industrialists turned art collectors. Frick, Huntington, Carnegie and Nelson founded museums of their own; Altman, Friedsam, Johnson, Clark enriched other museums with their great collections.

And now Andrew W. Mellon, aluminum "king" and former Secretary of the Treasury, joins their ranks—and goes further in his generosity than any that preceded him. Mr. Mellon, in his ambition to give the United States a National Gallery of Art, has not only offered the nation his collection, valued by conservative experts at \$19,000,000, but proposes to house it in a stately building to be erected at an additional cost of between eight and nine millions. All this at a time when the income tax dispute between Mr. Mellon and the Internal Revenue Department is engendering partisan bitterness.

A detailed illustrated article on the Mellon gift leads this issue of THE ART DIGEST. Suffice here to say is that the list of paintings seems almost incredible when one recalls that a generation ago most of these masterpieces seemed locked safely in collections abroad. But wars, revolutions, financial panics and social upheavals wrought their changes. The National Gallery of Art, as Mr. Mellon envisions it, starts with more than a hundred masterpieces of European paintings, an imposing body of Renaissance sculpture from the famous Dreyfuss Collection, and the magnificent Thomas B. Clarke collection of historical American portraiture, which Mr. Mellon bought *en bloc* only a few months ago, as reported exclusively in THE ART DIGEST (September 1st, 1936).

That the gallery would be a growing institution is indicated by this significant paragraph in Mr. Mellon's letter to President Roosevelt: "It is my hope that it [the gallery] may attract gifts from other citizens who may in the future desire to contribute works of art of the highest quality to form a great national collection." Others surely will join Mr. Mellon. But the phrase "of highest quality" measured by the Mellon yardstick will be a standard hard to meet.

Mr. Mellon bought old art, because it had been proved in the test-tube of time, recorded in scholarly tomes and was comparatively removed from the element of personal aesthetic taste or the danger of faulty art judgment. Experts and the centuries had lessened the gamble that so strongly attends contemporary collecting, the role of the Medici. However, it is to be hoped that some means will be worked out, when and if Congress accepts Mr. Mellon's gift, by which contemporary American art may be included in this American "Louvre"—even though it be housed first in an adjacent "Luxembourg" until time has given its approval "of highest quality." The Hearn purchases at the Metropolitan Museum show what

can be done in intelligent contemporary collecting.

The editorial writer of the New York *Post* must have been astray from his historical wits when he wrote: "The Government of the United States is not dependent, for cultural or any other advantages, upon private philanthropy." Cultural philanthropists, following this cultural method of redistributing wealth, have rendered to the people services that they would not have rendered themselves. A few millions were appropriated by Congress to care for artists stricken by the depression, and it was overlooked by the "masses" because these millions were sandwiched in with billions for other public projects. But what a howl would ascend should Congress, even in these billion-dollar days, set aside \$19,000,000 of the taxpayers money to buy *foreign* art from alien countries, one of which is Communistic and the others debt-defaulters. Such things just aren't done. Without this "private philanthropy" Europe would be poorer in dollars but America would be far poorer in the great artistic heritage.

Perhaps the most princely phase of Mr. Mellon's princely gift is the simple stipulation that the gallery shall not bear his name. Surely self-advertising is not one of this royal giver's faults.

### He Knows What He Likes

FOLLOWERS OF FASHIONS, those of us who do what we do because it seems the thing to do, should listen well to the story of Stanton Griffis. The owner of the largest collections of Zorn etchings in the world, Mr. Griffis has just sold that collection at auction for the avowed purpose of buying paintings by contemporary Americans—not because he considers such paintings great art, like a Zorn, but because he happens to like them. In short, he has exchanged the work of a master for a fling at probably the greatest gamble in the world of art. While admiring the Griffis courage, many including this writer, will wonder how anyone could ever tire of a Zorn etching, even 170 of them.

"I've been a collector for fifteen years," Mr. Griffis told a New York *Herald Tribune* reporter, "and now I want to get some pictures I like. I just have too many Zorns. In fifteen years I don't believe there's a sale in which a Zorn print was concerned that I or my agents in Europe have missed. I've bought Zorns in Sweden, at auctions in London and Paris, in Germany and all over Italy. But of the lot of 170 I'm going to keep only nine."

Mr. Griffis is chairman of the board of directors of Madison Square Garden, chairman of the executive committee of Paramount Pictures and backer of the Katherine Cornell productions. Despite frequent business interruptions he managed to smoke a quiet pipe among his nine remaining Zorns and discuss with the reporter his ideas on art collecting. "I imagine there's nothing more fun than collecting pictures you like," he mused. "I've thought it might be an interesting thing to buy pictures for about five years, then sell what I don't like anymore, and start buying again for another five years. Life is too short to bother with things I don't like. No matter what the connoisseurs say, if I like a picture, it is good art, and I will enjoy living with it.

"What is art? Nobody knows exactly. For me, it is what gives me pleasure."

Mr. Griffis would not reveal the names of his favorites among the contemporary Americans, because he did not want to be "pestered" by the dealers. "I would like to go into an exhibition," he said, "and just point to some of the pictures, and say 'I'll take that one, and this one,' and do my buying that way."

Perhaps Mr. Griffis may not know much about "art," but he is sure going to find out what he likes.

[Editorials continued on page 4]





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## Lowered Standards

MEDDLING POLITICIANS and pettifogging educational theorists have once again successfully managed to lower the standards for art teachers in the public schools—under the usual guise of raising those selfsame standards.

The California State Board of Education last fall put into effect a ruling whereby an art supervisor in the public schools is required to hold a general secondary school credential. That is the part that sounds good, but on closer examination it is found that the holder of such a "diploma" need not ever have studied art in order to teach art "in all grades of any junior college, senior high school, four-year high school, junior high school or elementary school." Vocational schools are exempt, for such schools demand specialists, practical teachers.

"Anyone who knows anything about art at all," comments Glenn Wessels in the San Francisco *Argonaut*, "knows that it is as highly technical a specialty as music, and that training in philosophy, psychology or history of education—or whatever other fancy course the 'educators' choose to heap upon the long-suffering neophytes—will not help one whit in the teaching of practical music or practical drawing and paintings, and will crowd out needed art training. One must be a practical artist to effectively teach art."

Mr. Wessels may be right in his supposition that it was because more than three score "generally educated" Ph.Ds. looked for jobs through the universities' educational placement departments last year and failed to get them, this effort was made "to open up new fields for these specialists in theory." Such a policy is almost sure to drive practicing artists from the field of public school teaching—and it is there that the most good and also the most damage can be done to the coming generation of American artists, prior to the period when the student is ready to attend a professional art school.

The organized art teachers, the societies that are now centralized in the National Association for Art Education, fought long and hard during the late depression to prevent art from being relegated to "the isle of the dead." It looks now as if they face just as hard a fight to prevent it being smothered under the growing mess of political red tape and impractical theories.

## Inadequate Words

THIS is the most difficult task I ever attempted—to try to put into cold type an emotion that eludes my futile groping for words adequate of my gratitude to those friends who during this crisis in my life have with their letters expressed their sympathy and their appreciation of the finest man I have ever known—my father. All I can say is, I thank you from the bottom of my heart.

A man is a man only in the measure that he inspires love and respect in his fellows, though he may be rich or poor in worldly wealth. One learns that in this world there are things far greater than material success. To leave must not be so tragic when behind you remain sincere friends who so deeply feel your departure. To Peyton Boswell's son, the sense of loneliness is less poignant, the isolation less complete, when those friends write letters such as yours.

I shall never forget.

Boswell and Paul Bird; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XI

New York, N. Y. 15th January, 1937

No. 8



Madonna and Child: SANDRO BOTTICELLI (1444-1510)

Old Woman Seated: FRANS HALS (1580-1666)

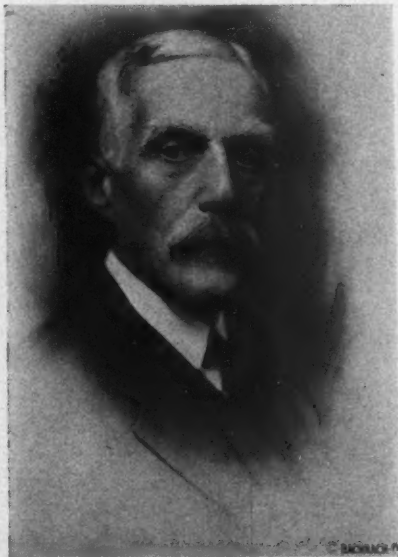
## Mellon Offers Nation \$19,000,000 Collection of Old Masters

A NATIONAL GALLERY OF ART in Washington, with the magnificent \$19,000,000 collection of Andrew W. Mellon as a nucleus and housed in a stately building to be erected through the generosity of the former Secretary of the Treasury, appears certain in the near future. The project, first broached to the public during Mr. Mellon's income tax appeal in 1935, moved nearer to reality with the release by President Roosevelt of the correspondence between himself and Mr. Mellon, in which the President spoke of the noted collector's "very wonderful offer" and promised to recommend that Congress pass the legislation necessary to accept the proffered gift. Congress is expected to act within the next few months.

The letters revealed for the first time the location of the proposed gallery—amid the imposing classic structures that line the north side of the Mall, between the Washington Monument and the west entrance to the Capitol. John Russell Pope, architect of the beautiful Frick Museum in New York City, has been working for almost a year on the plans for the \$9,000,000 gallery building. In addition to his private collection, now listed as the property of the A. W. Mellon Charitable and Educational Trust, and funds for the building, Mr. Mellon also offered to establish an endowment fund, the income from which would go for future art acquisitions and for the annual salaries of a

director, assistant director, a secretary and a curator. Congress would be asked to provide only the building site and appropriate money for the upkeep of the gallery itself.

The correspondence also gave confirmation to the rumors that Mr. Mellon had recently



acquired two other collections of the greatest importance, adding still greater scope to his assemblage. The first is the Thomas B. Clarke collection of historical American portraiture, 175 notable paintings which the Pittsburgh industrialist acquired *en bloc*. The other is the famous Dreyfuss collection of Renaissance sculpture, said to be the largest outside of Italy, which he purchased in London, but not in its entirety. Even without these additions the Mellon collection was considered by many experts the greatest in private hands today and according to Dr. William R. Valentiner "far superior to that of any museum" in this country. Less extensive than some, the Mellon collection is famous for the high quality of its individual items.

Mr. Mellon began collecting art forty years ago, inspired by his friend and business associate, Henry Clay Frick who bequeathed his collection and museum to New York City. Mr. Mellon made a practice of discarding pictures whenever he could replace them with better examples of any particular artist's work. Other millionaires have enriched the American people with great art gifts, but never on so magnificent a scale as Mr. Mellon. The magnitude of the gift can be conceived best from the correspondence between the President and Mr. Mellon.

Mr. Mellon first suggested the gift to the President in a long letter dated Dec. 22.



Giuliano de' Medici: VERROCCHIO (1468-1488)

"Over a period of many years," he wrote in part, "I have been acquiring important and rare paintings and sculpture with the idea that ultimately they would become the property of the people of the United States and be made available to them in a national art gallery to be maintained in the city of Washington for the purpose of encouraging and developing a study of the fine arts. . . .

"Such a gallery would be for the use and benefit of the general public; and it is my hope that it may attract gifts from other citizens who may in the future desire to

contribute works of art of the highest quality to form a great national collection.

"In connection, therefore, with the intended gift, I shall stipulate that the proposed building shall not bear my name, but shall be known as 'The National Art Gallery' or by such other name as may appropriately identify it as a gallery of art of the national government.

"In order to carry out this purpose, and with the approval of the other trustees, I wish to propose a plan to give the art collection which I have brought together, to the

The Nativity: PIETRUS CHRISTUS (1410-1472)

Smithsonian Institution or to the United States Government for the benefit of the people of this country, and also to erect or cause to be erected on public land a suitable building for such a national gallery of art, the design and materials of which shall be subject to the approval of the Fine Arts Commission . . .

"It is of the greatest importance that future acquisitions of works of art, whether by gift or purchase, shall be limited to objects of the highest standard of quality, so that the collections to be housed in the proposed

[Please turn to page 8]

View of the English Coast: THOMAS GAINSBOROUGH (1728-1788)



Terra Cotta Relief: LUCA DELLA ROBBIÀ





*Polish Nobleman:*

REMBRANDT (1606-1669)



*Portrait of a Man:*

ALBRECHT DÜRER (1471-1528)

*Isabella Brant (the artist's first wife):*

PETER PAUL RUBENS (1577-1640)

*All photographs reproduced on pages 1, 5, 6, 7 and 8  
are through courtesy of the A. W. Mellon  
Charitable and Educational Trust.*

*Suzanne Fourmont and Her Child:*

PETER PAUL RUBENS (1577-1640)





*View of Salisbury Cathedral: JOHN CONSTABLE (1776-1837)*

building shall not be marred by the introduction of art that is not the best of its type. I have tried to adhere to this standard in the collection which I have made.

"That collection is representative of most of the great masters of Western Europe and includes outstanding works of art which I acquired from the Hermitage Gallery in Russia. It also contains Renaissance sculptures, including most of those formerly in the Dreyfuss collection in Paris; and there is, in addition, a large assemblage of American portraits from the Clarke and other collections, which would be suitable for a national portrait gallery.

"By reason of the rarity and importance of these words of art, the general character of the collection is such that it will furnish the nucleus of a great national collection and will give our country at once a national gallery that will rank with the other great galleries of the world.

"In making the collection, I have placed emphasis on quality rather than quantity, and the terms under which the gift would be made

are intended solely for the purpose of safeguarding the collection and insuring efficient management, so that the highest standard of quality will always be maintained in the art to be displayed in the gallery."

The President responded four days later in a letter expressing delight and surprise at this "very wonderful offer to the people of the United States," especially so "because for many years I have felt the need for a national gallery of art in the capital." He added "your proposed gift does more than furnish what you call a 'nucleus.'" The President invited Mr. Mellon to a personal conference at the White House to make a more specific outline of the terms of his gift.

Although a complete list of the Mellon masterpieces had not been made public at the time this issue went to press, a list of the paintings turned over to the A. W. Mellon Charitable and Educational Trust up to March 30, 1934, follows:

Van Eyck (c. 1390-1441)—*Annunciation*.

Van der Weyden (1399-1360-64)—*Woman in White*.

*The Washington Family: EDWARD SAVAGE (1761-1817)*



Memling (1430-1494)—*Virgin and Child with Two Angels*; and *Man with Arrow*.  
David (c. 1450-1523)—*Madonna and Child*.  
Moro (1512-1575)—*Man and Dog*.  
Rubens (1577-1640)—*Isabella Brant* (the artist's first wife) and *Suzanne Fourmont*.  
Van Dyck (1599-1641)—*William of Nassau*; *Portrait of a Lady*; *Lord Philip Wharton*; *Marchesa Balbi*; and *St. Martin and the Beggar*.

Botticelli (1444-1510)—*Adoration of the Magi*; and *Madonna and Child*.

Perugino (1466-1523)—*Crucifixion*.

Mainardi (c. 1455-1513?)—*Portrait of a Lady*.

Luini (1465-1531-2)—*Portrait of a Lady*.

Terborch (1617-1681)—*Interior*.

Van der Cappelle (1624-5-1691)—*View of the River Escaut*.

Metsu (1629-30-1667)—*The Intruder*.

Giovanni Bellini (1430?-1516)—*Young Man in a Red Coat*.

Titian (1477-89-1576)—*Andrea dei Franceschi*; *Toilet of Venus*; *Girl in Green Dress*; and *Madonna and Child with St. John*.

Raphael (1483-1520)—*St. George and the Dragon*; *Alba Madonna*; and *Cowper Madonna*.

Veronese (1528-1588)—*Finding of Moses*.

Lancet (1690-1745)—*The Dancer*.

Chardin (1699-1743)—*House of Cards*.

Fragonard (1732-1806)—*L'Amour*; and *La Folie*.

Corot (1796-1875)—*Lac de Carde*.

Troyon (1810-1865)—*Passage de Bac*.

Manet (1833-1883)—*L'Enfant à l'Épée*.

Hals (1580-1-1666)—*Old Woman Seated*; *Cavalier*; *Berghem*; *Coymans*; and *Young Man*.

Cuyp (1620-1691)—*Herdsmen and Woman Tending Cattle*.

Vermeer (1628-1691)—*Young Woman*; *Lace Maker*; and *Young Girl*.

Rembrandt (1606-1669)—*Lucretia*; *Old Lady*; *Polish Nobleman*; *Young Man*; *Self Portrait*; *An Oriental*; *Girl with a Broom*; *Joseph and Potiphar's Wife*; and *Woman with a Pink*.

De Hoogh (1629-32-1677-81)—*Interior*; and *Dutch Courtyard*.

Hobbema (1638-1709)—*The Farm in Sunshine*; and *High Road*.

Maes (1632-1693)—*Portrait of an Old Woman*.

El Greco (1541-1614)—*St. Martin and the Beggar*; and *San Idelfonso of Toledo*.

Velasquez (1599-1660)—*Innocent X*; and *Woman Sewing*.

Goya (1746-1828)—*Marquesa de Pontejos*; *Sabasa Garcia*; *King of Spain*; and *Queen of Spain*.

Stuart (1755-1828)—*George Washington*.

Trumbull (1756-1843)—*Alexander Hamilton*.

Healy (1813?-1894)—*Abraham Lincoln*.

Sully (1783-1872)—*Andrew Jackson*.

Dürer (1471-1528)—*Portrait of a Man*.

Holbein (1497-8-1543-54)—*Prince Edward*; and *Sir Brian Tuke*.

Master Michael (c. 1540)—*Portrait of a Donor*.

Reynolds (1723-1792)—*Lady Compton*; *Lady Caroline Howard*; and *Robinetta*.

Gainsborough (1727-1788)—*William Pitt*; *Duchess of Devonshire*; *Miss Catherine Tatton*; *George IV*; *Elizabeth Linley Sheriden*; *Mrs. John Taylor*; and *View of the English Coast*.

Romney (1734-1802)—*Mrs. Davenport*; *Mrs. Willoughby*; *Elizabeth, Countess of Derby*; and *Sir William Hamilton*.

Raeburn (1756-1823)—*Mrs. Robertson Willamson*; *John Tait and Grandson*; *Miss*



Eleanor Urquhart; Miss Davidson Reid; Mrs. Hill; and Colonel Francis James Scott.

Hoppner (1758-1810)—*The Franklin Sisters*. Lawrence (1769-1830)—*Lady Templeton and Child*.

Turner (1755-1851)—*Mortlake Terrace*; *Venetian Scene*; and *Van Tromp's Shallop*.

Constable (1776-1837)—*Salisbury Cathedral*.

The Clarke collection of American portraits contains 175 paintings by 77 artists, and its 29 Gilbert Stuarts are considered among the finest of their kind in the world. The Dreyfus collection includes important sculptures by Donatello, Verrocchio, Mino da Fiesole, Lucca della Robbia and Desiderio da Settignano. Three pictures from the J. P. Morgan collection are the latest additions. They are *Portrait of a Man* by Andrea del Castagno, *Rest During the Flight into Egypt* by Gerard David, and the *Holford Landscape* by Hobbema.

Mr. Mellon's gift was hailed by collectors and art critics as one of the greatest single events in the history of American cultural progress. Samuel E. Kress, trustee of the Metropolitan Museum, said: "The average person does not realize that great paintings are limited in number. They cannot be bought at will." Jonas Lie, president of the National Academy, is quoted in the New York *American* as saying: "It is most encouraging to find that one who has collected such notable works of art is so public spirited that he would present them to the people. This collection is presented for the purpose of encouraging and developing a study of the fine arts and the artists of the country will be everlastingly indebted to Mr. Mellon for his very great gift." Charles R. Henschel, president of M. Knoedler & Co., termed this "one of the finest things ever done in the history of the art world."

Lord Duveen: "Mr. Mellon's is the greatest classical collection of paintings ever put together by one man. I think the collection has been ridiculously underestimated. I think instead of being worth \$20,000,000 it should be valued at considerably more than \$50,000,000." Herbert E. Winlock, director of the Metropolitan Museum: "No museum has ever received such a munificent endowment or has had such a magnificent start since Americans first began collecting things. No single private individual has ever gathered together such a collection in our day as Mr. Mellon."

In 1924 the National Gallery in London was founded through an act of Parliament authorizing the purchase, for approximately \$300,000, of the collection formed by John Julius Angerstein, a Russian born banker long established in England. "He got together," says the New York *Herald Tribune* in an editorial, "a group of 38 pictures, containing some fine things by Rembrandt, Rubens, Claude and Sir Joshua, with others not so distinguished. The Raphael *Julius II* is one of a number of repetitions. So is Titian's *Venus and Adonis*. Yet the Angerstein collection proved the nucleus of one of the great galleries of the world. What, then, is to be expected of the National Gallery at Washington which Andrew W. Mellon gives to the United States? The foundation augurs a future of fairly immeasurable splendor."

**NEW HOME FOR FAMOUS POTTERY:** The Inwood Pottery, evicted from its former location at Inwood Park, New York, by order of the City Park Commission, was installed in a new home on Jan. 1 at 503 West 168th St., New York City. Aimee LePrince Voorhees continues as director.

15th January, 1937



Provincetown Fishing Boat: KENNETH G. HOW

## Scots, Americans Meet in Aquarelle Annual

THE SEVENTIETH ANNUAL EXHIBITION of the American Water Color Society, at the Fine Arts Building, New York, until Jan. 21, with 352 papers hanging this year, is honoring as guest exhibitors 60 members of the Royal Scottish Society of Water Colour Painters, and includes as a memorial tribute six paintings by its late president, George Pearse Ennis.

The prize awards are: American Water Color Society Medal to Roy Brown's *From a Balcony*; the William Church Osborn Prize, to Kenneth G. How's *Provincetown Fishing Boat*; and the George A. Zabriski Prize, to Harry Leith-Ross for his *House Painters*. The three winners represent as many widely divergent modes of painting. Roy Brown's picture, a landscape from a steep slope with figures and cottages is a colorful, if suggestive, rendering of light—a dashy, non-literal theme

in greens. Kenneth How's Provincetown scene, like his other paintings hanging in the show, is done in a wet, blottered technique with the tang of Provincetown air. The Leith-Ross painting is work done in rectangular wash areas of uniform color, clear, crisp and well organized.

As wide a divergence in style and method is represented in the remainder of the American section. The catalogue includes nearly all the significant water colorists in America (but not John Marin). In subject matter nothing seems to dominate the artists' choice; the Americans paint what they see wherever they look. The canny Scots, however, paint a prettier picture. Their color is far more subdued, less watered, and less brilliant. In contrast to the Americans across the hall in the center gallery, nearly all the Scotch pic-

[Please turn to page 29]

The House Painters: HARRY LEITH-ROSS





Thomas Moran: HOWARD RUSSELL BUTLER



Passing Shower in the Yellowstone Canyon: THOMAS MORAN

## Thomas Moran: He Sold a Nation's Wonders to Its People

A LOAN EXHIBITION of 14 paintings by Thomas Moran is being held at the Newhouse Galleries, New York, until Jan. 30, in commemoration of the centenary of the artist's birth in Lancashire, England, whence he came to America at the age of seven. Moran died in Santa Barbara, California, in 1926, after a painting career that resulted largely in America becoming conscious of her own natural beauty—the consciousness that first fath-tered the proud slogan: *See America First*.

Of the paintings in this centennial exhibi-tion more than half are scenes of natural beauty in America, mostly in the National Parks and the Southwest. The mid-ocean is represented in two canvases; Venice in three. Thus due honor is paid one of the earliest protagonists of the "American scene," who, strangely enough, is today almost unknown to many of the younger painters of the nation's scenes. No work by Moran as yet hangs in the Metropolitan Museum.

In his mature style, which did not come until nearly middle age, Thomas Moran fol-lowed a tradition that was first stated by Frederick Church—a grandiose revelation of naturalistic phenomena, related in color tone

to the warm sunshine of a Turner, into-the-sun, vista. At a time when every natural re-source of the young nation was being dis-covered and exploited, when the west was "wild and woolly," and great industries were extractive, Thomas Moran went forth into the lands that are now the Grand Canyon, Yellow-stone and Yosemite national parks to paint the grand beauty he found there. Unlike the Comstock Lode, this natural resource was an unfailing fountain, free to all, and it was partly from Moran's records on canvas that Congress saw fit to keep unviolated the gran-deur of these places. Thus, along with oil, timber and minerals, was placed an intangible commodity for the Department of Interior: natural beauty. Today in Yosemite National Park there is a small museum (barely a one-room affair) of Thomas Moran's art, presented to the government by his daughter, Miss Ruth B. Moran.

During his lifetime the artist never lacked an appreciative audience. As a young man Moran was apprenticed to a wood engraving concern, where he developed a marked apti-tude for drawing. In 1862, after he had begun serious oil painting the artist journeyed to

England to study the work of Turner. After his return he made his first trip west to Yellowstone as guest on the U. S. Geological Survey under Hayden. His canvas, *The Grand Canyon of Yellowstone*, a record of that trip, was purchased for the government through a Congressional appropriation.

He became a pioneer in this field of paint-ing and Congress was his patron on many occasions. In less grandiose style Moran be-came well-known as an illustrator for books and magazines and an etcher of such note that one of his prints, *The Breaking Wave*, was characterized once by Ruskin as not only the best that had come from America, but the best that modern art had produced. Mor-an's rich inner life was so full that even his own family never really knew the man en-tirely. He made few friends; cared far more for his art than for people; and yet, cared less for his finished canvases than for the visions that produced them.

Acclaimed in his day, forgotten later, Mor-an's art went much further into the cultural fabric of a nation than that of many another painter. "Picturesqueness," watered by later generations and sold short today, was in Moran's heyday the touchstone of a groping American taste. Moran put it to its greatest use: selling a nation's wonders to its people.

### America in Water Color

Water colors by Henry Schnakenberg and flower paintings by William Glackens consti-tute the January exhibition at the Kraushaar Galleries, New York. Although he is not es-pecially known as a flower painter, Glackens has been painting these simple subjects for 25 years, using no flourishes of composition—just a plain vase or pitcher on a table and flowers, painted in an unpretentious manner. Red is a predominant color in these canvases which have the dry and lucid quality of wax crayon work.

In his water colors Schnakenberg paints with a true conception of nature's own colors. Mill ponds, distant mountains, woodland paths, freight yards and water trickling down mountain rocks are conscientiously copied on the spot, honestly and realistically. His forest greens and the full greens of summer are not lightened or broken up by passages of color, but are translated faithfully.

*The Art Digest*

*The Three Teton*: THOMAS MORAN. Lent by Paramount Theatre, N. Y. C.





## Banner of France

CONTINUING the season's multiple activities in French art, three New York galleries are offering January shows of interesting content. The Pierre Matisse and Marie Harriman galleries, usually flying the banner of France, come forth with group selections by the leading men of the old and the new French movement, while the Valentine Galleries offer 25 Cézanne water colors and an equal number of drawings by Renoir.

Picasso registers at two of the galleries, with a 1905 nude at Matisse's, formerly in the collection of Gertrude Stein, and a striking red and white *Acrobat* of 1923, the highlight of the Harriman show. This gallery stresses the work of the older school with work by Degas, Renoir, Pissaro and Toulouse-Lautrec. Cézanne and Gauguin are represented with landscapes, and Derain by three canvases, including an early still life and a recent one which may be likened to an old fashioned flower piece painted on velvet. A portrait of Derain by Jo Davidson rounds out the show.

Sculpture at Matisse's takes in the work of Despiau and Maillol, a *Golden Bird* by Brancusi and an attenuated abstraction by Giacometti. The paintings include three strong early Chiricos, characteristic Miro's and Modigliani's, three early Matisse's, the work of Juan Gris and Roualt and a study of a girl's head by Derain.

The Cézanne studies of mountains, valleys and trees in the vibrating water color medium, assembled abroad by the Valentine Gallery, constitute an unusual show, augmented by the drawings of Renoir, not frequently encountered in exhibitions. As with Renoir's paintings these drawings in red crayon and black have a robust quality accentuated with healthy flesh tones.

## New York Women

The largest exhibition yet held by the enterprising New York Society of Women Painters is being presented in the spacious skyscraper gallery on the 33rd floor of the Squibb Building until Jan. 26. Ten new members, chosen with discrimination from current showings in New York, have been added to the group.

Three guest exhibitors, all French women of repute, are being honored—Hermine David, wife of Jules Pascin, Genieve Gallibert and Madame Reno. Work by these progressive women artists, who strive to include all varying elements of American art in their exhibition, may be found in the Metropolitan Museum, the Whitney Museum, Brooklyn Museum, Chicago Art Institute, Corcoran Gallery and the Phillip's Memorial Gallery.

## Corcoran Biennial Jury

The Corcoran Gallery has announced the jury that will pass on the paintings submitted for its Fifteenth Biennial Exhibition of Contemporary American Oil Paintings, opening March 28. These men will also serve as the hanging committee and make the William A. Clark prize awards: William J. Glackens, John Steuart Curry, Daniel Garber, Richard Lahey and William M. Paxton.

It is expected that, at the two meetings to be held in New York and Washington, this jury will pass on more than 2,000 paintings, covering work by artists of every section of the country. The Corcoran biennials are national in scope and are generally regarded as the most representative exhibitions of this character held in the United States.

15th January, 1937



Unfinished: GEORGE PEARSE ENNIS

## George Pearse Ennis Honored in Two Exhibits

TWO NEW YORK EXHIBITIONS are paying tribute to the memory of the late George Pearse Ennis, whose death in a motor accident last summer cut off a brilliant career at its height. A memorial exhibition, closing Jan. 16, at the Grand Central Galleries includes 31 oils and water colors by Ennis, and the American Water Color Society's annual at the Fine Arts Building includes six water colors enshrined in honor of the man who was its president for so many years.

The biography of George Pearse Ennis reveals an amazing life in the service of art. He was a zealous pioneer in nearly every important movement to incorporate the American artist into the social and economic fabric of the nation. Devoting his own life with distinctive success to art as a profession, he welcomed and joined in all efforts to help fellow artists gain a foothold on the ladder of fame. Teacher and successful practitioner, a combination rare in any field, Ennis had a faculty, like Robert Henri, of being able to paint what he taught.

His art was that of a bold colorist and it was natural that he was happiest in the

water color medium. Recognized as one of the most authoritative teachers of water color technique, his book *Making a Water Color* won wide acclaim and he was designated to write the article on water color painting for the *Encyclopaedia Britannica*. In his life time he saw the water color technique rise in prestige from an esquisse to a mature, and peculiarly American, art form. Like the late Bolton Brown, who brought a craft-integrity to lithography, Ennis was ever insistent upon a water color being true to its own materials: pigment, paper and water.

A painting by George Pearse Ennis, such as those in the memorial exhibition or at the Fine Arts Building, is a zesty, pictorial composition in brilliant colors. His composition often seems to crowd its enframed limits, so forceful and forthright did Ennis work. Colors, usually keyed to high greens, were patterned in broad free areas of landscape.

Fortunately, during the artist's abruptly curtailed life he had already won a large measure of acclaim from contemporaries. Aside from mural decorations and stained glass windows that were commissioned to Ennis from all parts of the country, his paintings already hang in the Metropolitan Museum, Brooklyn Museum, Art Institute of Chicago and in museums in Montclair, Philadelphia, Syracuse, and Dubuque.

In the *Times* review, Edward Alden Jewell was particularly struck with a canvas by Ennis entitled *Unfinished*. Said Jewell: "The title tells the plain and, in a literal as well as figurative sense, the unvarnished truth. Death interrupted the artist's hand after he had laid in his general plan and begun to develop the landscape. But I, for one, shall never think of this picture as unfinished. It contains, just as it stands, all the definition and amplification the theme requires. And I have a feeling that, had he lived, Mr. Ennis would increasingly have stopped short of the fuller development found in his earlier work."

A man living in today's environment, meeting so eagerly the demand for an art that was true to the age, it was doubly poignant that his death should come at the hands of his century's own engine of destruction—the automobile.



GEORGE PEARSE ENNIS

## Crespi, Master of the Italian Baroque, Revived in New York Exhibition

THE PENDULUM of art estimates, swinging from disfavor to favor from one period to another, is constantly bringing new evaluations. Not so many years ago the Baroque art of the 17th and early 18th century was considered an extravaganza worthy of little consideration; today it has again caught the fancy of connoisseurs. One of its exponents, Giuseppe Maria Crespi, a Bolognese of the two centuries (1665-1747), may be seen in an exhibition at Durlacher Brothers, New York, until Feb. 6. Of the ten paintings on display, four are loaned from American collections.

Crespi was born, lived, worked and died in Bologna, Italy, and left the city only for comparatively brief sojourns in other Italian cities. During his lifetime Bologna was the seat of an Academy that had been founded by the Carracci a century earlier as a reaction against the Mannerists who followed the high Renaissance. Though Crespi was wont to profess much dislike for the Academy, his canvases sometimes bear the imprint of its formality. In the main, however, his style was formed in the course of his trips to the other cities. One of his pupils was Piazzetta, who in turn, taught Tiepolo. In essence his art was that of an early 18th century cosmopolitan. Considerable success accrued to Crespi and commissions came from some of the greatest princes of the time.

The ten paintings in the Durlacher exhibition reveal an amazing example of Italian

art. Two small canvases, twin pieces from the Kress Collection, show putti tumbling about in a frieze composition that recalls Girardon's bas-relief evocations. The spirited little nude babies are be-jewelled with highlights. Crespi's interest in light, which sometimes seems to stem from a study of Rembrandt's work, is apparent in all of the pictures. In *St. Carlo Borromeo Healing the Sick*, the artist has taken a Tintoretto composition, spirally-winding, and handled a crowded scene with dexterity. His color, with hints of "al tocco" spotting, is held, nevertheless, within expert range.

Crespi has often been likened to such 18th century painters of the "common man" as Chardin in France, and Hogarth in England. It is probably from this respect that the entire Baroque and Rococo traditions will be accorded their greatest laurels. The revived interest in the period, fostered first by Hermann Voss in Germany (who discovered La Tour), and taken up later by England's Sitwells, has resulted in a new appreciation for the less extravagant and more visual aspects that can be found in that art. In Crespi this quality is present in the portraits, *Man with a Helmet* and *Portrait of a Girl*. Both are brushed with great freedom, but with a conscious concern for surface and texture. The *Girl with a Dove*, showing the same qualities, recalls Corot at one moment, Rembrandt at another, in the handling of the form and the light and shadows. *Portrait of the Artist in*

*His Studio*, recently bought from the gallery by the Wadsworth Atheneum, is a self-portrait of the artist at work with fragments of antique casts on the walls and shelves and a copy of an early Guercino hanging on one side. It's exploration of space is entirely in light and dark, with perspective deliberately violated, one might feel, to make the problem more interesting. The *St. John as a Child*, loaned by the Cleveland Museum, is a study for a larger painting, which shows the accomplished surface texture.

Perhaps the scholars should cast about for a new name for this style of art. Baroque connotes a fevered hyper-emotion; Rococo a twitching superficiality—neither name seems to fit these early playwrights of the prosaic.

### He Worked at Night

William Waltemath, 60 years old and a printer by trade, who is at present employed on a Federal Art Project, is having an exhibition during January at the Hudson D. Walker Gallery, New York. Although he had to turn to the serious business of earning a living in a printing plant at the age of 18, Waltemath spent most of his spare time learning to paint. When the printing business failed he came to New York, found a part-time job and studied with William Chase and Robert Henri. There are no early Waltemaths, however, for as soon as he painted a canvas he had to use it over again to save money. His more recent pictures have been rescued from a similar fate by Walker, the art dealer.

For years this determined painter accepted only night jobs in order to have the daylight hours for painting. Sundays in the Summer he would take a 3 A. M. train out of town, usually reaching his destination about 6. He then slept until 11 and painted until the light failed. On Monday he took the noon train back to New York, spent the rest of the day at art exhibitions and then returned to his night work.

### Washington "Comes Clean"

Art criticism written by tourists across the shirtless statue of George Washington has been washed away by Smithsonian Institution workmen, according to the *New York Sun*. Subjected to years of political criticism, this 20-ton memorial of Washington, its chest bulging like a muscle-bound wrestler's was banished from Capitol Hill in 1908. Unwanted by the District of Columbia for decorative purposes, it was relegated to a quiet corner of the institution to become one of the nation's forgotten art pieces.

It was in 1832 that Congress commissioned Horatio Greenough, 27 years old and just out of Harvard, to make the statue. Eight years passed. Then the completed mass of carved marble was placed on a boat, which promptly sank. Congress came to the rescue with a battleship and the statue reached Washington in 1841. When it was unveiled, Congress learned what it had bought—20 tons of the Father of His Country, dressed as a Roman senator, his chest bare and his feet in sandals. That was 95 years ago and people are still penciling their opinion of Sculptor Greenough's work on the statue.

BOATS, LANDSCAPES AND HORSES: Mildred B. Miller is having an exhibition at the Philadelphia Art Alliance from Jan. 19 to 30. Besides boat subjects done in Cape May, New Jersey, where Mrs. Miller has a painting class each summer, the show will include landscapes painted in the farming country around Chester Springs, Pa., and studies of horses.

*Girl Holding a Dove: GIUSEPPE MARIA CRESPI*





## Van Gogh Encore

A FINAL SHOWING of the major portion of the Van Gogh exhibition, seen at the Museum of Modern Art in November and December, 1935, and a collection of rugs designed by American artists will open at the museum on Jan. 20, to continue through Feb. 1. All the Van Gogh paintings and drawings from the Kroeller-Mueller Foundation will be shown again as well as several important works from New York collections and two canvases from Holland never shown in this country before. An admission fee will be charged every day except Mondays.

With the close of the exhibition, the Van Gogh works will be shipped back to Holland. As the collection is now held by the Foundation for the people of the Netherlands, it is unlikely that such a number will ever leave Holland again. Within a few years the collection will be housed in a new museum in the National Park at Hoge Veluwe in eastern Holland. During its tour of America it was viewed by a total of 878,719 persons.

The hand-woven rugs have been designed by Ernest Fiene, Morris Kantor, Yasuo Kuniyoshi, Henry Varnum Poor, Ruth Reeves, Marguerite Zorach, Hilaire Hiler, Florence Decker, Donald Desky, Gilbert Rohde and Walter Teague. Each design is limited to 10 editions. The first rug made from each design will be on view as well as several of the original designs.

## Gutenberg Bible Not First

The "Gutenberg Bible" is not, as is so widely believed, the first printed book, writes Douglas C. McMurtrie, authority on printing history, in the *Inland Printer*. His article also calls attention to the world-wide celebration in 1940 of the 500th anniversary of the invention of printing by Johann Gutenberg.

McMurtrie believes that the "Gutenberg Bible" was preceded by 15 or 20 publications which have been preserved in varying stages of completeness, besides others which have succumbed to the ravages of time. It may, however, he referred to, he says, as the most important book issued by the early press. Furthermore, contends this authority, the Bible was probably not printed by Gutenberg but by his erstwhile associates, Fust and Schoeffer.

Evidence points to the probability that Gutenberg was working as early as 1439 at Strasbourg on his invention, generally regarded as the most important invention in the history of mankind. However, 1940 has been determined as the year to celebrate, previous centenaries having been observed in 1640, 1740 and 1840. Printers organizations all over the world will join in the celebration.

## A New Boston Gallery

A new art gallery for Boston has been opened at 77 Newbury Street with the enlargement of quarters and extension of activities by Bell & Fletcher, Ltd. Primarily a firm of interior designers and consultant decorators, this company has recently felt a growing necessity for acting in an advisory capacity for its customers in the matter of purchasing paintings to complete their homes.

The new gallery will serve to promote a better understanding between artist and client. The opening exhibition is a group of loan pictures by Homer, Sargent, Picasso, Matisse and Lautrec. This exhibition is to be followed, in February, with a one-man show by Paula Eliassoph. Other group and one-man shows are planned.

15th January, 1937



Lorie Howard, Polecat District: ALEXANDER JAMES

## James, to Whom People Reveal Themselves

ALEXANDER JAMES, son of William James, the renowned American philosopher and psychologist, is holding his first New York exhibition at the Walker Galleries, until Jan. 25. James offers a lesson to many a successful portrait painter who continues to turn out "ordered" art while his heart yearns to paint the faces that have caught his artist's eye. James had the courage to do something about it.

Beginning his art training 25 years ago as a pupil of Abbott Thayer at the Museum School in Boston, James gained marked success as a portrait painter. Then dismayed at the dangerous easiness of what he terms "storage warehouse portraits," he threw his promising career overboard and retired to the country near Dublin, New Hampshire. There, as Rockwell Kent points out in the catalogue, he has painted, "not merely pictures on canvas, but human personalities, recreated and intensified by the hand of an artist trained to consummate craftsmanship in the service of a sensitive and penetrating power of vision. Here by the grace of Alexander James, people reveal themselves."

No bold, swift strokes are found in these portraits. James works with finely brushed-in tones of delicate color that have a carrying power despite their elusive qualities. He must have enjoyed painting these New England characters, especially the *Selectman, New Hampshire* and *John Milton Stewart, Esq.*, wide-eyed and cheerful, who probably had a fund of tales to relate while posing.

The portraits of women are more formal

and some still bear the Thayer influence, but the men are distinctive rural types, seemingly at home with the back-yard wood pile and the plain conversationalists in the local store. Even the *Portrait of a Professor* looks like a hearty, pink-cheeked country squire. James' Negro studies are bare-chested stalwarts painted in glowing dusks.

Besides his famous father and grandfather, a highly original philosophical author, who devoted his life to thought and the education of his children, Alexander James is also the nephew of Henry James, distinguished author of novels proclaimed for their psychological subtlety and refinement of style. Outside of these famous three, however, there is no indication in the American line of Irish, Scotch and English forbears of that deep and urgent concern with nature and humanity which moved the two brothers and their father. The grandfathers were "farmers, traders and merchants," prosperous and Presbyterian, with hardly even a doctor or a lawyer among them. When Alexander's father was 18 he studied art under William Hunt with John La Farge as a fellow student. This inherited talent, combined with his modest lineage, probably directs James' brush to paint the faces he knows and enjoys.

MORA AND BIGGS TO TEACH: Two members have been added to the faculty of the Grand Central School of Art. F. Luis Mora will conduct a morning class in drawing and figure painting, and Walter Biggs will instruct an afternoon class in illustration.





Reading: ALEXANDER BROOK

## Brook, Carroll, Watkins in Joint Exhibit

ALEXANDER BROOK, is being presented at the Rehn Gallery in a three-man exhibition with John Carroll and Franklin Watkins. Mostly recent canvases, showing progress in a serious vein, make up the work of these three who provide interesting contrast. The murky reds of Watkins accentuate the ethereal whites of Carroll, while Brook's newer work shows lighter and stronger color values. All three have definite characters to portray. Watkins still employs his ruddy-faced figures assuming tilted positions, who seem to have been captured from old and yellowed books. Brook seeks his inspiration from his sharp-nosed and graceful model. Carroll is represented by his lily-pale and pensive Georgia, along with a study of a Negress and a circus tumbler.

Besides his figure subjects, Brook includes a characteristic landscape with deep greens, silhouetted trees and lowering skies. His *Dream House* shows a square bit of clapboard ugliness, being erected in a deserted open field, supposedly the initial hope of a jubilant father and his family. As usual, Brook scored again with the critics. Royal Cortissoz of the New York *Herald Tribune*

judged him "one of the most interesting figures now at work in New York," interesting "because he has technical ability and employs it in a distinctive way. Dimly there ferments in his cosmos something which I hesitate to call imaginative intent."

The critics have not always been pleased with Watkins since his sensational rise from *Suicide in Costume* and his *Man Laughing at Woman* days. Formerly he left Edward Alden Jewell of the New York *Times* "unconvinced," but some of his work has forced this critic to comment on "his unmistakable clarity of thought and pictorial statement." Watkins, like Brook, remarked Mr. Cortissoz, "has the principal of growth in him."

On Carroll's ability and the peculiar distinction that has marked his work for many years, Mr. Cortissoz wrote: "Carroll also registers progress. He is still, to some extent, the victim of a rather mannered outlook and the heads of his *Girl in Fur Cap* and the *Georgia Resting* suggests not so much life itself as an arbitrary pattern. But everywhere amongst his six paintings Carroll has greater force, in his handling of form."

## "Printed Flubdub"

THE oft-heralded and never materializing renaissance in painting will come only when painting has rediscovered its god, color, and its serving men, emotion and imagination. This is the prophecy of Herman Reuter, art critic of the Hollywood *Citizen-News*.

"In its more philosophical aspects, reading matter relating to painting discloses a deal of enterprising combat involving points of view having little or nothing to do with the promotion of a valid aesthetic," writes Mr. Reuter.

"Skulls are cracked and noses bloodied over such fantastic questions as to whether the American Congress of This or That is composed of Communists; whether those ex-ecutants who ignore what is called the American scene are destined for oblivion, or, chiefly, whether an artist who refuses to 'see modern' is beyond the pale.

"These and similar vaporings are dished out for the edification of an addleheaded public, while simple fundamentals applicable as a measure of what constitutes excellence in painting are amiably skirted.

"The current pother seems entirely to obscure, for instance, recognition of the fact that the manipulation of paint in such a way as to achieve ingratiating color has come to be largely a lost art—that, in short, color quality, which is perhaps the prime reason for painting, is now virtually non-existent. There is a vast deal of aspiring gabble about color among painters, but exhibitions continue to deal mostly in drabness.

"One encounters much printed flubdub to the effect that for some unaccountable reason the eyes of painters in the past several score years have undergone a mysterious metamorphosis, which persuades them that because ways of thinking have changed, the physical aspects of material objects have likewise altered.

"The answer to all this may be found in the fact that painting, when it goes beyond the portrait of oranges and bananas that Grandma painted to go above the mantel piece, is about as devilish, exasperating and difficult a business as may be found on the face of the earth.

"Hundreds of men and women spend lifetimes mastering the mere A B C's of the craft—that is, acquiring the ability to make a recognizable something, of something, and, in some cases, prizes and even sales come their way. They put out competent canvases, in which, however, the final spark of greatness is lacking. To go even this far requires untold agony, unremitting toil. It is not strange, therefore, that hundreds of aspiring young folk, attracted, for the gods know what reason, to painting, decide to shun the rocky road of study and discipline, and go into easier paths, where they may wield brushes in the creation of 'spontaneous' whatnots, which, no matter else they may be, certainly are not paintings. It is no more possible to turn out a valid painting without that chief and inescapable ingredient, color quality, than it is to fashion a doughnut without grease.

"There are heartening signs on the horizon, however. Interest in processes is increasing. Painters are more concerned than they were with questions of permanence of what they paint on and with. There is a growing discontent over the dry, skinny and uninspiring appearance of the average canvas, brought forth without knowledge of manipulative matters. Things are being found out, by dint of toilsome experimenting and research, regarding ways in which color can be made to appear more luscious, luminating and lasting."

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Don Manuel Orsorio de Zuniga: GOYA  
Lent by Jules Bache



Virgin with Two Saints: CATALONIAN FRESCO, 13TH CENTURY  
Lent by Joseph Brummer

## "Spanish Painting Through Goya" Opens the Year in Baltimore

WITH WORLD INTEREST focused today on Spain, the Baltimore Museum of Art is appropriately presenting, during January, those developments in Spanish painting that have been for centuries a source of inspiration to artists of other countries. The scope of the exhibition ranges from a rare Catalonian fresco of the 13th century through significant works by Goya of the 19th century—a group of 23 paintings, some of which have never before been exhibited in America.

It is a matter of record, writes R. J. McKinney, Baltimore's director, in the catalogue, that Manet and Courbet sought guidance in the Spanish school and among the Americans, Eakins and Sargent particularly found creative impulse in the study of Spanish painting. Similarly, the artists of Spain "turned to the aesthetic movements of other countries for inspirational direction." From the time the Fleming Jan Van Eyck visited Spain in the 15th century until the arrival of the Venetian Tiepolo in the 18th century, Spanish painters had been exposed to foreign influences within and without their country's borders. However, they borrowed from foreign sources "only those aesthetic principles which they considered useful in the development of their own methods."

Such a point of departure, says Mr. McKinney, "is to be observed in the works of El Greco, Velasquez and Goya and to a lesser extent in the designs of the earlier masters. El Greco came to Spain suffused with a rich Byzantine heritage and possessed of the refining influences of Venetian art. Such factors, which dominated his early manner, soon coalesced into a strident style which, by its very nature, is established as distinctly Spanish.

"Velasquez's two visits to Italy brought him into contact with the great names of the Italian renaissance. It is known that he studied assiduously the paintings of Michelangelo, Carravaggio and Titian, showing a marked preference for the Venetian school. Perhaps the most colorful and dramatic figure in Spanish art is Goya, who served his apprenticeship under the Saragossan painter, Lujan, and later under Mengs. Both of these men were definitely classicists, steeped in the traditions of classical Italy. It is doubtful if Goya ab-

sorbed to any great extent such tendencies in their art, but it is to be assumed that his painting gained in strength from a study of Tiepolo's delicate and beautiful decorative frescoes in the throne room in the Royal Palace at Madrid."

"Such examples of explorative tendencies in the arts and the analytical search for new methods of expression," concludes Mr. McKinney, "established the masters of Spanish painting as sound experimentalists and brilliant innovators."

Among the paintings unfamiliar to the American public are two lent by Robert Lebel of Paris through the Paul Reinhardt Galleries, *Portrait of the Infanta Margarita-Maria* by Juan Carrenno de Miranda and *Portrait of Count Maqueda* by Goya, a small Murillo of the *Annunciation* lent by the Lilienfeld Galleries and a study for the *Portrait*

*of the Cardinal of Bourbon* lent by Wildenstein & Co. One of three El Grecos is *St. Francis and the Skull* from the Adolph Lewisoohn Collection, which is strikingly similar to a painting by the same artist recently purchased by the Art Institute of Chicago—Chicago's Saint being shorn of his beard. Among the other paintings are the fine Velasquez, *Man with Wine Glass*, lent by the Toledo Museum; *A Beggar Philosopher* by Ribera, from the Silberman Galleries; and Detroit's important Zurbaran, *St. Margaret*. The 17th century is represented by three Murillos lent by the Lilienfeld Galleries, Antonio Puga's *Portrait of a Youth*, and a Del Mazo portrait, *The Infanta Maria Theresa*. The survey is completed by five representative portraits by Goya, among them the impressive *Portrait of the Marquesa de Fontana*, lent by Lord Duveen.

### They Admired Delacroix

Two admirers of Delacroix may be seen at the Marie Sterner Galleries, New York, where Pierre Dubaut, Parisian artist, is showing sketches and water colors of horses, and Henry Trier is exhibiting his paintings in tempera. Although the work of the two men is dissimilar, both have looked upon the work of this romantic painter and liked it—Dubaut for his studies of horses and Trier for his color harmonies and reserved treatment of landscape.

Dubaut shows swift skill in his impressions of polo ponies, jaunty carriage horses and heavy-hoofed work horses. As a soldier during the war he used to sketch the horses

of artillery men. Now he goes untiringly about, sketch book under his arm, searching for horses, for a day without seeing a horse is a day lost. In winter he works from the specimens still to be seen in the Paris streets—the horses of delivery men, milkmen or peddlers. But when fine days come he seeks out the brilliant riders of the Bois de Boulogne or the race horses at Vincennes, Longchamp or Ascot.

In his French and Moroccan scenes Trier captures free notes of sparkling and luminous color. Constrained and yet loosely handled, these temperas possess a dexterity of execution comparable to the work of Utrillo. Trier shows the same liking for white facades that attracted Utrillo during his earlier period.

## HOWARD YOUNG GALLERIES

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New England Fisherman's Family: DANE CHANASE

## New York's Own Gallery Gives an Accounting

JANUARY brings to a close the second year of service rendered by the Municipal Art Committee to the artists of New York. The year's activities are partially summed up in a 1936 retrospective exhibition now being held in the Temporary Galleries at 62 West 53rd Street. The exhibit includes paintings, sculpture, drawings and graphic arts by 123 New York artists, selected by the 663 resident artists who took part in the exhibitions during the past year.

Sixty-eight different groups exhibited in the galleries in the 17 shows held during 1936. These groups were each allotted the space of one gallery for three weeks. Space was granted in the order of receipt of application and the work was accepted without jury or restrictions in subject matter. For the retrospective exhibition these 68 groups were invited to send one work by each of two members. The choice of the members was in some cases made by lot, in others by vote or "juries."

The progress made in carrying out Mayor La Guardia's eight-point program which he presented to the committee in 1935 is outlined by Mrs. Henry Breckenridge in the current issue of the committee's magazine *Exhibition*. Attendance at the galleries during the experimental year amounted to more than 20,000 and several of the artists won recognition from other museums and galleries. The success or failure of the plan depended entirely on the artists and on the whole they have proved successful showmen. The galleries will continue unchanged during 1937 with enough applications already

filed to practically complete the yearly schedule.

The year's activities present, according to Mrs. Breckenridge, "a picture of co-operation of the municipal government with its foremost residents and agencies."

Exhibitors in the retrospective showing are: Ilya Bolotowsky, George Elmer Browne, Irving Diener, Edward Dufner, Maurice Glickman, Adolph Gottlieb, Charles Trumbo Henry, Bernard Klonis, Betty Eberle, Charles P. Gruppe, Carrie L. Housenfluck, Alexis Maltz, Abraham Tobias, Gustave Wiegand, Dane Chanase, Sacha Moldovan, Anna G. Morse, Alice Neel, Eve Rapaport, Max Schnitzler, Robert S. Stantial, David Stewart, Elsie M. Cane, Max Fleiss, William Freed, John J. McManus, Ramon Rebajes, Michael Schlaser, Henrietta Beaumont, Ely M. Behar, Joseph Nicolosi, Constantino B. Ross, Jules Rubinstein, Louis L. Stern, Muriel Walcott, Warren Wheelock.

Harry Abernathy, Yvonne Pene Du Bois, Philip Evergood, Helen Farr, Prosper Invernizzi, Doris Maddow, Victor Perard, Frances Doonan, Pearl Landsberg, Moses Oley, Louis Riback, Herbert B. Tschudy, Edmond Weill, Will Barnett, Sidney S. Gelfand, Roselle H. Oak, Edna Perkins, Joseph Raskin, Effim H. Sherman, Ary Stillman, Mary H. Tannahill, Richard Guggenheimer, Rebecca Mahler, Marie Oberlander, Herman Oxhandler, Betty Strauss, Wally Strautin, Chuzo Tamotsu, Ernest Trubach, Eugene Baizerman, Norman Barr, Vincent B. Campanella, Antonio Giordano, Frank Horowitz, Bender Mark, Janet Marren, Yacob Pell, Warner Drewes, Zoltan Hecht, Victor Perelli, Judith Rappaport, W. Campbell Walsh.

Sol Aronson, Saul Baizerman, J. Warren Brady, Sophia Korff, Vincent La Gambina, Sydd Liswood, Irving Marantz, Moissaye Marans, Arnold Boston, Benjamin Eggleston, Abraham Ginsburg, Albert Groll, Harold Lund, Jane Peterson, Leontine Spencer, Vincent D'Agostino, Milton Avery, George Beline, A. J. Bogdanove, Renouard, Ida Sicuro, Kenneth W. Thompson, Joachim Aviron, Joseph Cohen, Fred Nagler, James Siedman, Isaac Soyer, Ruth F. Stone, Alfred Amante, Max Arthur Cohn, Marion Eaton, Leonard Jenkins, Ilse Niswonger, Novak Ratkovich, A. Elizabeth Wadhams, Arline Winkate, Eloise Egan, Jane Freeman, Joe Keller, Molly McMahon, Laurette Meier, Ralph I. Rabin, Lolita SeeMann Dunde, Victor Szucs.

## Exhibit of Fakes

THE METROPOLITAN MUSEUM OF ART has brought all of its Greek and Roman fakes out in the open and has placed them on display in a separate section of the hall beneath the impressive Roman court as an educational feature. When counterfeits formerly were discovered among ancient art pieces, says the Brooklyn *Eagle*, museums usually rushed them to the cellar where a few archaologists pondered over them. The museum, however, has an educational function to perform and is more than an exhibition hall, and these forgeries should prove to be educational.

So pleased has the museum become with the success of the exhibition that it even purchased a few more fakes to display. The hall of forgeries at first glance looks like an extensive collection of rare classical art. However, a little sign beside each work explains the deception. There are chipped and weathered fragments of Roman marble sculpture, faded Athenian vases, corroded Etruscan bronze coins and scores of crumbling terracotta Tanagra figurines. These last examples were purchased before the turn of the century when the demand for Tanagra figurines was bigger than the supply. The forged examples are typical of Victorian sentimentality, with ladies in affected poses and cupids and birds, while the real Greek figurines have simple and quiet attitudes.

"The market is not only flooded with forgeries today," explained Miss Gisela Richter, curator of the classical department, "but the fakes are getting cleverer all the time. From a technical standpoint it is valuable for students of ancient art to have an opportunity to study the methods used by counterfeiters in reproducing as closely as they do the technique of the ancients. It takes a real artist in his own right to make a good forgery. The perfect forger is an artist who is also an archaeologist." Studying these fakes will help collectors and students to spot them, pointed out Miss Richter. "Another educational function is achieved by comparison," she added. "The inferiority of the forgery is usually immediately apparent and the artistry of the original is much more readily appreciated," she added.

The detection of fakes is a science which is becoming more and more complex as counterfeiters become increasingly proficient in their art. Some of the fraudulent pieces can be detected through crude attempts at aging or through the use of materials different from those employed by the ancients. Sometimes the fakers reflect the tendencies of their own time instead of the style of the works they try to imitate.

ART TRAINING AT COLUMBIA: The demand for training in art as a phase of its general collegiate educational program led Columbia University to inaugurate this year a schedule of classes that includes group instruction in studio and personal criticism. The classes embrace drawing, design, painting, sculpture, and commercial art, and are held in University Hall which has been remodelled to provide a group of studios and exhibition rooms. They are under the general direction of Professor Cecil C. Briggs.

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## Kucera's America

THE NEW YEAR at the Gimbel Galleries in Philadelphia starts with the first one-man show of a youthful newcomer, John Kucera, who has already claimed the attention of the critics. This 26-year-old painter, who received his art training at the Pennsylvania Academy of Fine Arts and the Carles-Watkins School in Philadelphia, has a picturing power that reveals a mature mind. He is not so much interested in arranging studio groups as he is in experimenting with visionary impressions. Of Russian heritage, he seeks an America that echoes to his mood—swamplands, Negroes singing on a Mississippi flat boat, and the wistful Southland that stirred Dvorak to write his *New World Symphony*. His dark-pigmented landscapes with lowering skies are yet vivid, with tones of dull pink-red, olive yellow, deep blues and dark greens.

"Seldom does the work of a young artist bidding for recognition strike one as forcibly as does that by John Kucera," wrote Dorothy Grafty in the *Philadelphia Record*. "Definitely an artist, he is both bold and sensitive in reactions and expression. He handles his color with force and imagination, playing light against dark . . . His aim is not realism but emotional self-expression through color."

A touch of El Greco "via Franklin Watkins" was felt by Miss Grafty. "But there is much more than that," she adds, "and the 'more' is Kucera, a Kucera who expresses himself with little waste effort and less detail. He works with a seeming spontaneity, as if stress of ideas were pushing him ahead. His art is still in a state of molten fluidity, and one hopes that it may remain so until all that is Kucera comes to the canvas; while all that is someone else seems to sink out of sight."

### Premature Death

Because he was listed as dead in the catalogue of the Tate Gallery in London, Maurice Utrillo, noted French painter, is suing J. B. Manson, the director, for libel. Adding insult to premature death, the catalogue, according to the *New York Herald Tribune*, also gave a brief biography of the painter making certain references which Utrillo does not consider to do justice to one who happens to be alive and famous at the same time.

Error resulted from confusion between the French Utrillo and the Spanish writer of the same name who died some years ago. The catalogue was only on sale a few days before the mistake was discovered. The pages were then removed and a corrected version inserted. Nevertheless, Utrillo is seeking damages from both director Manson and the printer of the catalogues.

STUART BENSON TO EXHIBIT: Stuart Benson, whose *Head of the Boy Christ*, a sensitive study of a Jewish youth, provoked so much comment when it appeared in his exhibition at the Ferargil Galleries, New York, in 1935, is completing a figure of Jesus. This sculpture, a development of the previous work, will be shown in Benson's exhibition at the same galleries next month.

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Nantes: MAURICE UTRILLO

## When Utrillo Clothed His Streets in White

UTRILLO'S WHITE PERIOD (1911-1914) is represented in a group of important canvases at the Bignou Galleries, New York, until Feb. 5, —the first exclusive show of this period to be held in America. Sometimes called "the Zola of the world of painting," Utrillo, son of Suzanne Valadon, favorite model of Renoir, Degas and Lautrec, spent four years of his painting career using an almost complete white palette. The lead of monotonous old roofs is changed to gold and every stone has its pictorial and plastic value. From cathedral to village church, from narrow alleys to wide boulevards, Utrillo with his undeniable talent has transfigured provincial sordidness into canvases of strength and grace.

The poet speaks with the painter as Utrillo records these ashen-colored street scenes with dull red roofs, fawn-colored pavements and pearly skies. There is a quietness in these suburban streets—and dignity, made more impressive by the absence of people. When he does occasionally dot the streets with people they form an inconspicuous part of the painting, unlike the burly caricatures appearing on his later canvases. These incidental people do not seem to inhabit Utrillo's houses, and, if they do, they enter quietly and unobtrusively by the backdoor and with respect to the painter's mood.

Although frequent greens identify the season, there is still an autumnal desolation in these austere pictures with the white of the buildings echoing a fusion of light when the sun shines and yet does not shine. The critic Tabarant once wrote: "He has become obsessed with white—an incredible white! Dissat-

isfied with the effects obtainable with zinc white (the only one he used), he tries combining it with plaster, in an effort to reproduce the whites of his beloved walls. In a frenzy of realism, he would like to go so far as to put real moss on the old stones which he strives so hard to reproduce. This is the beginning of that series of works known as the 'White Period.'

"At this time Utrillo uses a palette of many whites, but these never become chalky or dull. He surrounds them with soft grays, delicate pinks, deep blues, or else contrasts them with sonorous browns and blacks. It is during this period that he achieves his most striking work. With an entirely personal sense of color, he adds new beauty to naked, crumbling facades. He expresses the calm rusticity of the rural scene with a primitive force, but with the accent of complete modernity. With each new work he rises to further heights and, with the most delicate sensitivity, he clothes in splendor all that the casual eye of the passerby neglects."

RIVERA FRESCOS MOVED: The 21 fresco panels painted by Diego Rivera in the New Workers School, 51 West Fourteenth Street, New York, are being removed to the school's new quarters at 131 West Thirty-third Street. The murals, covering 800 square feet and weighing more than 4,000 pounds, are called *A Portrait of America* and were painted as a gift from Rivera in protest against the destruction of his mural in Rockefeller Centre.

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# THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

The year wound up as scheduled and the critics took time out to stretch, reminiscence and loaf. Out on the street a lull set in with few new shows of startling importance opening in the first two weeks of the New Year. Edward Alden Jewell devoted his page in the *Times* to a survey of Federal Art Project accomplishments occasioned by Lewis Mumford's "Letter To The President," appearing recently in *The New Republic* and publication of the book *Art in Federal Buildings*. Jewell's stand is summed up in the following excerpt from his article:

"Discussion of the relief angle must, as I have said, be left to others; on the purely cultural side there would appear to be but one constructive answer to the question: Shall our government pursue its task, in whatever way be deemed wisest at this time, or drop it now? That answer must urge 'Yes' with respect to making the government's participation, on some basis, permanent; on taking it out of the emergency class and giving it the rightful status of a protectorate that endures."

"If the work does continue, on a permanent basis, it will no doubt be found possible with more and more firmness to underscore quality—the quality of art produced and the qualification of those seeking to take part in this great national adventure."

Informed opinion close to the Project is generally agreed that, due to pressure on all sides, the President will arrange in some manner, a permanent extension of this phase of W.P.A.

# Two Society Events

Two one-man shows of fashionable artists brought society *en masse* to the Carroll Carstairs gallery to see water colors by Cecil Beaton, and to Wildenstein's to see "conversation pictures" by Nicolas de Molas. The artist paints a very topical, birds-eye view of a large estate and includes the "donor" and members of his family engaged in varied activity about the estate. Junior may be practicing his golf stroke on the east lawn. Mater may be watering the new Princess Juliana gladioli and pater will be just returning from

a canter on Peter-boy by Thunder III out of Sally Sue. Anyway, the idea is to get something very intimate which can be hung in the dining room as food for conversation when an embarrassing pause sets in. Among the manorial places Mr. de Molas has painted thusly are the estates of Pierre S. du Pont, Lady Charles Cavendish, and others. The painter is allowed a witticism or two.

Cecil Beaton, exhibiting water colors, scooped the art world with his fashionable sitters, H. R. H. the Duke of Windsor and Mrs. Wallis Simpson being the most distinguished. Henry McBride, in the *Sun*, thought that the latter looked very "spare and meager, as though she had trained severely for the life to which Providence has seen fit to call her. Her success with the Duke of Windsor, however, remains as much of a mystery as ever. Mr. Beaton makes no revelations, and the ladies who pore over this water color as though they would rend its secrets from the frame have the air of being baffled."

# Water Colors All Around

The water colors of Harwood Steiger displayed at the Morton Galleries won friendly comment from all sides. "His display," said Carlyle Burrows, in the *Herald Tribune*, "shows new authority, notably in his large, full-colored flower pieces, made vibrant, almost spectacular, under unnatural light. Mr. Steiger uses light to bring out hidden rhythms in his work, not to create realistic atmosphere, and shows sensitive discernment of artistic values in leaves and trees."

"He continues," wrote Howard Devree, in the *Times*, "to strike out boldly in large patterns and with fluent color, whether in portraying the fretwork adornment of old frame houses [see page 18, last issue] or in exploring alleys that lead to Oriental print effects, making frank use of picturesque tree trunks and foliage."

Water colors seem to have taken over the stage momentarily. At the Kraushaar Galleries, through the month, are recent papers by H. E. Schnakenburg and William J.

Van Orden's Farm: ARTHUR FABER (at the Uptown Gallery)







*Coin Divers: CHARLES DROGKAMP  
(at the Morton Gallery)*

Glackens, and at the Valentine Gallery are water colors by Cézanne, as well as drawings by Renoir. The Babcock Galleries are showing oils and water colors by Americans of the last generation, while both water color and oil paintings were displayed at the Grand Central Galleries in a memorial show of work by George Pearce Ennis.

Joseph Lenhard, showing water colors at Another Place, was characterized as "quietly romantic" in his interpretation of modern colorism by Jerome Klein, in the *Post*. "Like the promenaders in his landscapes," said Klein, "he is engrossed in the color resonance of garden and countryside. His mode varies from a sharp stylization of drawing to a softer atmospheric treatment. His work is marked by authentic, sound artistry."

#### *Making Their Debuts*

A debut of interest took place at Contemporary Arts with a group of city pictures shown by Harold Baumbach. This artist paints in a dark tone which so many younger painters use these days. However, Jerome Klein, in the *Post*, found it to have an "after-glow," and decided that "even the smaller pictures are thoroughly studied and show an excellent sense of locale." McBride, in the *Sun*, thought his gloomy view of things "fits in emotionally with his *Unemployed*, but when it comes to his *Street Cleaners* and street repairers it seems to indicate they work unusually long hours, get at it early and keep at it late." Howard Devree of the *Times* said: "There are conviction and sympathetic understanding in these pictures—excellent auguries for the artist's future."

Another debut took place at Montross Gallery. Paintings by Paul W. Fuerstenberg were found by Devree, in the *Times* to have characteristics of "clarity, a cool palette, and an intellectual rather than emotional approach." "Technical efficiency," Burrows of the *Herald Tribune*, called it. "His outdoor scenes," continued Burrows, "are carefully painted with a note of charm and are his most valuable works. In his still life paintings concentration leads to excessive realization."

#### *Friedman Still Independent*

An uncanny memory for canvases seen years ago seems to be second nature to an art critic. Arnold Friedman, showing paintings at J. B. Neumann's New Art Circle, turned in a good report to Howard Devree of the *Times*, who saw evidence of advance over his show several seasons ago. "Mr. Friedman has achieved more pleasing color and a new sureness in his work," Devree decided. Burrows, in the *Herald Tribune*, found Friedman the perennial independent. "An independent

when he helped launch the Society of Independents," said Burrows, "an independent at the start of the Salons of America, he has remained independent to the present."

#### *Briefer Notes*

Other exhibitions of interest were: "Light little water colors," by Marguerite Ohman, who studied under Pola Gauguin, seen at the Morton Galleries . . . A group of Mexican artists (including one Pablo O'Higgins) showing paintings at the A. C. A. Gallery with social content, thought well-realized by several of the critics . . . More stage designs at Marie Sterner's, this time Vincent Minnelli who did sets for "The Show Is On" . . . Margaret Huntington, president of the New York Society of Women Artists, showing Vermont farm scenes at Midtown Gallery, which seemed to Melville Upton, in the *Sun*, "more reserved, better kept in hand than in the past." . . . The Guild Art Gallery group now numbering ten, with the recent addition of Jean Liberte, Joseph de Martini, Hans Foy, Nathaniel Dirk, and Theodore Roszak . . . Howard Spencer's "picturesque appeals" at Studio Guild, which recalls that there have been, come to think of it, quite a few shows in the "frankly picturesque" category this season . . . Paintings by Raphael Soyer, hanging in the Reception Room of the Art Students League . . . Student work in the main gallery . . . Arthur Faber, F.A.P. (Fellow of Federal Art Project) holding his first one-man show starting Jan. 18, worth looking in on (see reproduction) at the Uptown Gallery . . . Charles Drogkamp, who has been teaching the last few years, Julien-trained, holding a one-man show at the Morton Galleries, also worth looking in on, beginning Jan. 18 (also reproduced) . . . Marion Monks Chase, with paintings of historic New England, at the Fifteen Gallery, to the 23rd . . . The *Evening Journal's* art director, Henri L. Laussucq, in a one man show of water colors, at the Argent Galleries through the month.

\* \* \*

#### *Want a New York Show?*

The temporary lull in news presents an opportunity to describe very briefly the procedure of having an exhibition in New York—a much misunderstood activity. If you are a good artist you can show in New York, but it may cost money. Roughly, the galleries can be put into three categories: Class A, which exhibit only established, top-notch living artists, and old masters; Class B, which exhibit their own group, well-known artists, or, for a

[Please turn to page 34]

*Self Portrait: ARNOLD FRIEDMAN*



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Winter: WALTER A. BAILEY  
Mural in Kansas City Auditorium

## Bailey's Murals

THE MOST DIFFICULT task of the mural painter is to create a decoration harmonious with its surrounding walls, its frame, as it were, that has been erected beforehand by the architect. Without that harmony the wall were better left bare. It is this element that throws mural painting into the realm of an art distinct and separate from that of the easel painter, for murals are painted fundamentally to enhance the beauty of a room, not to deliver a message. Walter Alexander Bailey in his decorations for the foyer of Kansas City's new six-million-dollar Municipal Auditorium has achieved that necessary harmonious unity.

The Auditorium is monumental in all its aspects, and the artist has maintained a simplicity in his mountain and tree forms well in keeping with that setting. Here one sees no strident blown-up easel paintings that shout with discordant voices at the peaceful spectator. *Winter*, reproduced above, is one of the four panels in the series, each 17 by 9 feet in dimension, depicting the four seasons, or taken symbolically, the four stages in the life of man. It has been suggested by persons who have viewed the murals that *Winter* has a Wagnerian depth and feeling reminiscent of the Valkyrie. In this panel Mr. Bailey has employed high keyed massive forms to build up his subject, an old man contemplating a winter sunset—the sunset of his own life.

Mr. Bailey spent several years painting in New Mexico and Colorado where he familiarized himself with the mountains and canyons which supply the motifs for these murals. In 1933 he painted two large murals of the Southwest for the William Rockhill Nelson Gallery of Art in Kansas City, where he is member of the faculty of the Art Institute.

## Baer's Neighbors

NEW ENGLAND types from the back hills of Connecticut and North African paintings make up George Baer's first individual showing in New York, at the Ferargil Galleries during January. In exhibiting, George Baer has usually been associated with his brother Martin and together they have presented their work at the Chicago Art Institute, the Kansas City Art Institute, Durand-Ruel's in Paris, and the Ehrich-Newhouse Galleries in New York. For the past few years Baer has been living on his farm near Litchfield Hills, Conn., absorbing the rural life and putting on canvas the characters he found there.

George Baer's most interesting discovery is *The Hermit*. This peculiar old fellow (rich and well over 60) lives all by himself in a shack he built when the original homestead burned. He comes from an old American family bearing the respectable name of Wickware and has an accumulated family fortune which he refuses to touch. Most of the year he goes barefooted, and in the winter practically hibernates in his one-room shack surrounded by plenty of cider, flour and sardines. He refuses to burn kerosene because of the expense and so retires as darkness falls. Springtime brings happiness to him for then he can hire himself and his old horse out for farm work on a strictly cash basis. Last winter Wickware's brother, the gas station proprietor, donated five gallons of kerosene for the hermit's comfort. Spring found four and a half gallons remaining in the can.

Baer has a fondness for animals and people. His animal studies include African camels and monkeys, New England cats, weight-pulling oxen at a country fair and sorrowful faced farm horses. One of the most interesting compositions in the Ferargil exhibit shows a village church interior. A small group of glum farmers listens dejectedly to a droning sermon while a coal stove in the rear burns cheerfully on. It was not easy for the artist to paint these people. At first he was so annoyed by their bigotry that he could not look upon them as painting subjects. But as the years passed he got to know them and to understand their ways. Now he feels that every neighbor is a portrait.

A native of Chicago, Baer began his art studies in that city at the age of 13.

*The Hermit*: GEORGE BAER



*The Art Digest*



Bob: HAROLD BLACK

## Black, the Serious

HAROLD BLACK, 24-year-old winner of the Second Hallgarten Prize at the National Academy last year, is holding a one-man exhibition at the Tricker Gallery, New York, until Jan. 23. A New Yorker who has stuck close to his painting last, Black shows evidence of mature seriousness in his paintings, which can hardly be called prolific. Sixteen oils and four drawings comprise the show of still lifes, figure pieces and cityscapes.

*Express Track*, which won the Academy honor, is a typical scene viewed from the upper floors of a New York building. Looking down over 66th Street and Broadway, it plays with volumes and voids and lights and shadows in a window reverie that every city person has had on some occasion. In *Descent*, 1935, the artist has taken the twentieth century lynching spectacle and fitted it into the dramatic thousand-year-old pattern of Christ's descent from the Cross. Somber clouds that gathered above Calvary that day to be torn asunder at the fateful moment encircle the painting; negro men, women and babies wail as the Marys wailed; a lamb, Eternal Symbol of the only remaining consolation for these unfortunates, sits mystically attendant; and off in the distance looms the skyline of a city of today. The knarled, ugly, half-dead, but living hangman's tree—nature—completes the picture. If there is pity for the dead negro there is pity, too, for this twisted, knotty, old world, the tree, whimpering with its all-obiterated tongue "Gently, Brother, gently, pray."

The portraits by Black, particularly that of his brother, *Bob*, are realized in the same somber colors, pensive and inert. Perhaps this young painter broods. If he does it is a wholesome compassionate brooding, for it never interferes with his painting balance, nor the transport of ideas from head to canvas.

**ST. LOUIS ARTISTS OPEN CO-OPERATIVE:** Twenty-eight St. Louis artists opened a co-operative gallery in a store-room during the Christmas holidays, dividing the costs and sharing the duties of tending shop. During this short time \$300 worth of sales were made and several orders taken for work. The enterprise has since grown to 40 members and plans for a permanent organization, the St. Louis Artists' Co-operative, are under discussion. It is the belief of the organizers that the community needs a place where local artists and craftsmen can offer their products at a minimum expense.

15th January, 1937

## In Modern Setting

CALIFORNIA's architectural leadership in adopting the so-called "International Style" has long been recognized. Hitherto, this has been restricted mainly to residential types, and the adaptation of its spirit to an art gallery is news. Now a penthouse atop the Filoli Building at 133 Geary Street, San Francisco, has been designed by the architect Henry T. Howard to house the Courvoisier Galleries in just such a modern setting.

The galleries, which were founded in 1903 by Ephraim Benoit Courvoisier, and taken over in 1927 by his son, Guthro, recently felt the need of more modern facilities for displaying their art wares. The penthouse presented an opportunity to design a functional art gallery that could have the one all-important problem of lighting solved at the start. Throughout all the rooms skylighting has been provided. Another advantage presented by a penthouse was the opportunity to use a patio in which garden sculpture could be displayed outdoors, amid garden surroundings.

The motif throughout the gallery is simplification. A main exhibition room serves to house feature shows. Smaller adjacent galleries are used for the smaller exhibitions and an intimate print room provides that atmosphere conducive to a print fancier's fondling and browsing. The framing service maintained by the gallery since its establishment is integrated into the general scheme, as an adjacent room with modern shop equipment. The walls, ceilings and furniture are all finished in the chaste modern manner, presenting each of the pictures with a minimum of distraction, and the skylight openings, kept flush to the ceiling surface, are designed to relate only to the wall area to be lighted. The exterior entrance from the patio, patterned in elliptical arc motifs, is flanked by formalized shrubs and geometric windows.

As might be expected in such modern quarters, the gallery is showing a great deal of both European and American modern art, though it does not specialize exclusively in any one school or style. San Francisco's art consciousness has grown to such extent that New York best-sellers are as often as not San Francisco best-sellers. Special exhibitions scheduled for the near future include the oils of Maurice Sterne, work of William Gaw, and engravings by Dürer. An exhibition recently closed included French Impressionist work by Monet, Pissarro, Sisley and Renoir.

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## An Artist Call

A CALL to all artist organizations is sounded in a letter from Theresa Bernstein, New York artist, to unite for representation in the 1939 World's Fair in New York. "The artists must band together," writes Miss Bernstein to THE ART DIGEST, "for their mutual development in the field of exhibition. Murals and large sculpture may find a place, but the intimate arts will be out of the realm of the Fair's limits. No building has been planned."

Artists' meetings are the spirit of the day, points out Miss Bernstein, "and nothing could be more directly in the trend of the times than complete representation of the fine arts in the World's Fair of 1939. "If the artists would make a concerted effort to bring the fact home to public consciousness, a building would be furnished for the arts. The building need not have the vault-like structure of a museum. It could be modern and safe enough to house living art alone, simply designed and in character with the architectural scheme of the Fair."

Otherwise, thinks this artist, the only other way left to the artist is to hang group exhibitions in various places about the city—"hardly an adequate solution."

Another idea recently proposed in the editorial columns of the New York *World-Telegram*, in regard to art at the World's Fair, was the suggestion that officials try to get as a major attraction the loan of the famous Rembrandt painting, *The Night Watch*, to be ceremoniously transported on a battleship from the Netherlands.

## Smiuske's Reward

John Smiuske, young Latvian, who two years ago destroyed an offensive painting satirizing President Roosevelt, has returned to this country from exile and is now a candidate for United States citizenship. For two years this 28 year old "patriot" has been buffeted by legal technicalities and pursuits by immigration officials that cost him his job as a house painter. Eight months ago, when it seemed certain that he would be sent back to Latvia, he fled to Canada. But now it seems that Smiuske's troubles are over.

His harried existence started when his admiration for President Roosevelt led him to destroy the notorious "Nightmare of 1934," when exhibited at the Westchester Institute of Arts in Tarrytown, N. Y. After seeing reproductions of the painting in a newspaper, Smiuske went to the gallery, threw varnish on the picture, and then set fire to it. He was sentenced to six months in jail on a charge of malicious mischief, but his sentence was commuted after 30 days by Judge Walter G. C. Otto, who remarked that the painting was "not only vicious but indecent."

THE WOMEN'S NATIONAL: The 46th Annual Exhibition of the National Association of Women Painters and Sculptors will be held in the Fine Arts Building, New York, from Jan. 26 to Feb. 10. Announcement of 14 prize awards will be made at 5 P. M., January 25, over the National Broadcasting System's "Blue Network" (WJZ), by Thelma Cudlip Grosvenor. A total of \$1,515 in cash prizes will be awarded. The Association, with the largest membership in its history is now represented in 44 states and many foreign countries, with a total of 900 members. It was founded originally because women were generally excluded from large national exhibitions, and the association maintains its own gallery in New York, The Argent Galleries, 42 West 57th Street.

46th  
ANNUAL  
EXHIBITION

Jan. 26 - Feb. 10

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Jan. 11 - 30  
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Water Colors  
ARGENT GALLERIES, 42 W. 57

Jan. 11 - 30  
**MABEL R. WELCH**  
Portraits - Landscapes  
ARGENT GALLERIES, 42 W. 57



## THE PRINT MAKERS: OLD AND NEW

### Charm of Hassam

A WELLSELECTED GROUP of some of Childe Hassam's finest etchings and lithographs may be seen at the Guy Mayer Gallery, New York, during January. As in most of Hassam's prints, trees and shadows play an important part, along with historic old shingle houses. Hassam took keen delight in recording these old houses and quiet shade-dappled streets. His rendition of foliage, a road in late mid-summer, old churches and front yard fences show his interest in balancing light and shade. He wanted to get with an etcher's needle what an impressionist painter gets with broken bits of color. His subject matter and careful craftsmanship make him one of the most well liked etchers in America.

"Hassam has never been more spontaneous or more genuine than in his etchings," writes Royal Cortissoz in the catalogue. "His sensitiveness, I cannot too often repeat, is that of the painter as well as that of the etcher. If the etchings are interesting as so many works of easy and adroit craftsmanship they are also to be valued as so many studies of nature, so many contributions toward the beautiful celebration of American landscape. No one has more sympathetically interpreted towns like Cos Cob and Easthampton, no one has more delightfully made us feel the charm of an old Connecticut barn, a tumble down dock or a bridge flung across one of our pastoral rivers."

### Honolulu Printmakers

News of the Eighth Annual Exhibition of the Honolulu Printmakers, held in December, was delayed in reaching THE ART DIGEST due to the marine strike. As usual, much interest centered around the gift print of the year to be distributed among the associate members. This year the print selected was *Morning—Kualoa Fishpond* by Huc. M. Luquien, president of the society and professor of art at the University of Hawaii.

The jury of selection, Joseph R. Farrington, Mrs. John C. Poole and A. S. MacLeod, awarded first prize to John Kelley's drypoint *Kanani*. First honorable mention went to Cornelia MacIntyre Foley for a colored linoleum cut of a nude and second honorable mention was given to *Melehana* by J. B. Freitas. The prize offered by the Printmakers for the best work by a new exhibitor was awarded to the lithograph *Wind in Little Mexico* by Robert Majors, while the John C. Poole Memorial prize went to Lilian Miller's woodcut *Pagoda at Dusk, Kyoto*.

### Wins \$150 Drawing Prize

For the second time in three years Stephen Berge, 28-year-old former Maryland Institute student, has been awarded the \$150 first drawing prize in the Baltimore *Evening Sun's* annual black-and-white sketch contest. The finish was close this year, and the three judges—Maxwell Simpson, Sheffield Kagy, and Leon L. Winslow, director of art education in the Baltimore public schools—considered the 400 drawings several times. Berge's rival for first place was Raymond Creekmore, last year's winner, who was given a second prize of \$75. The third award of \$50 went to Georgianna J. Lynch, while honorable mentions were handed to Harry Lee Hoffman and George Gapanoff.

15th January, 1937



✓ *Ecce Homo*: REMBRANDT

### A Few Lines from the Hand of the Master

KENNETH SEAVER, a prominent Pittsburgh industrialist who has long been a collector of prints and drawings, recently presented Carnegie Institute with one of Rembrandt's great drawings, *Ecce Homo*. On a number of previous occasions, Mr. Seaver has made generous gifts from his collection to the print department of the Institute, notably, 23 lithographs by Eugene Isabey, 103 engravings by Claude Mellan and 22 lithographs by Bonington. The drawing by Rembrandt, done with reed pen and ink, is dated about 1645 and by Dr. William R. Valentiner in Volume II of his *Rembrandt Drawings*.

The very sketchiness of the drawing demonstrates Rembrandt's ability to convey in a few lines his mental concept of one of the most dramatic incidents in history. With a few strokes of his pen he erects a structure, peoples it with characters of unmistakable individuality, suggests the unseen audience; and more than that, with the utmost simplicity, he arranges the figures in the scene to suggest the very tragedy and the emotional reaction of the occasion.

Christ, shown as the most despised and rejected of men, is being presented to the people by the high priest. The scene is the upper shelf of a portico, high above the heads of the crowd. The architecture is suggested in outline, which tends to concentrate

interest on the people who crowd the porch. The high priest, elaborately dressed in contrast to the figure of Christ, holds a long rod in one hand and with the other calls the assembled multitude to order. Christ, crowned with thorns, stands with a long robe thrown about his shoulders. His hands are bound crosswise in front of him. Each simple line throws some aspect of the scene into bold relief.

There are many points of similarity between the drawing and the etching, *Christ Presented to the People*, which was done by Rembrandt in 1655. Carnegie's *Ecce Homo* may well have served as one of the preliminary studies for the etching. In the drawing the view is from the side; in the etching it is from the front. The technique of the drawing is simple and direct; the etching has each detail worked out with minute detail. Rembrandt alone, of all the masters, could have done either.

NORTHWEST OFFICERS: New officers elected at the annual meeting of the Northwest Printmakers in Seattle, Wash., were: president, Ruth Pennington; vice-president, Helen Rhodes; honorary vice-president, Charles Heaney; secretary, Ruth T. Stevens; treasurer, Ambrose Patterson; custodian, Rose Nyman.

## THE PRINT MAKERS: OLD AND NEW



*Breadfruit:* JOHN KELLEY

### John Kelley Wins California Print Honor

FOR THE SECOND TIME in less than a month John Kelley of Honolulu has seen one of his prints meet with the highest approval of a national jury. At the 23rd annual exhibition of the California Society of Etchers, current at the San Francisco Museum until Jan. 24, his aquatint, *Breadfruit*, was accorded the society's \$25 award for the best print in the exhibit. In December, Kelley was given the Honolulu Printmakers first prize for the best print in their annual, his drypoint *Kanani*.

The open award at the California annual went to Ray Bethers for his wood engraving, *Tahitian Church*. The Associate Print Award, \$75 given for the plate from which are issued

prints for each of the associate members of the society, was awarded to Mildred Bryant Brooks for *Fugitives*, a drypoint. More than 100 examples of etching, drypoint, lithography and block printing are included in the 1937 annual of the society which was founded in 1913 and is the Pacific Coast's pioneer organization of its kind.

Among the well-known printmakers represented are: Joseph Bennett, Cornelia Botke, Ray Burrell, Ray Bethers, Mildred Bryant Brooks, Ferdinand Burgdorff, F. W. Corson, Mrs. J. V. Cannon, Dorothy Dowiat, Nicholas Dunphy, Armin Hansen, W. J. Hesthal, Margaret Kidder, Herbert D. Imrie, John S. Johnson, John Kelley, Gene Kloss, Paul Landacre, Nat Levy, Jeanette Lewis, Phillip Little, H. M. Luquiers, Arthur Millier, H. Nelson Poole, W. R. Cameron, Esther Bruton, W. F. C. Gillam, Bertha S. Newell, Donald Pitt, Roi Partridge, William S. Rice, A. Ramon, Nicholas Fechin, Edward Taylor, Frank Van Sloun, Helen Bruton, Paul Whitman, William Wilke, J. W. Winkler, Julius Pommer, Elizabeth Norton, Judson Starr, A. S. MacLeod, Mary S. Wildman, Fred Ludekens, Ray Bertrand, Mildred Coughlin, Frank Geritz, Millard Sheets, John Stoll and Francis Todhunter.

After closing at the San Francisco Museum, the exhibition will be sent on a circuit of the nation.

PAGING SENATOR BLACK: "Before Congress accepts Mr. Mellon's gift," prophesies P. Lapis Lazuli, "I'll bet there'll be a Senatorial investigation to find out who Art is."

## Art Auctions

EARLY AMERICAN silver, furniture, and glass, Chinese porcelains and pottery, Staffordshire, Liverpool, and other European ceramics from the collections of Mr. and Mrs. G. Winthrop Brown of Boston will be dispersed at the American Art Association-Anderson Galleries the afternoons of January 22 and 23, following exhibition from January 16.

Six porringers by noted makers of the early Bay State Colony are among the most notable items of early American silver in the sale; they have been exhibited at the Boston Museum of Fine Arts, as has the other Colonial silver of the sale, which includes two spoons by Paul Revere and several shaped mugs. Several fine Sheraton secretaries are among the early American furniture, one in mahogany and bird's-eye maple, another executed in a combination of mahogany, maple, and birch and bearing characteristics indicating a Boston origin, and the third a mahogany example with tambour front. The group of American glass includes amethyst and sapphire blue vases, pitchers, sugar bowls, and creamers of Sandwich and Stiegel type.

Of the monochrome and decorated porcelains and pottery of the Ming, K'ang-hsi, and Ch'ien-lung periods, the outstanding items include a tall vase or "mei p'ing" which has been exhibited both at Duveen Brothers and the Boston Museum of Fine Arts; a three-color beaker-shaped Hawthorn vase; ashes of roses water coupes, and objects decorated in the "famille rose" and "famille verte" colors. Chinese snuff bottles, buckles, and other small objects in carved semi-precious minerals and a group of amber necklaces and jade pendants are also included.

A large variety of English ceramics includes Oriental Lowestoft and blue Staffordshire ware with American scenes; Leeds, Liverpool, Staffordshire, and Sunderland transfer-printed and lusted ware, including pitchers with marine views and historical subjects. Some blue and white Delft pottery, Sevres porcelains, and Battersea enamels are also present.

MURDER ON CANVAS: Kenneth Maher of Rochester gives the editor this to "digest" and muse over: "To my way of thinking you are devoting altogether too much valuable space, both in pictures and type, to the going's on of this asinine, modernistic, murder on canvas art. It would be a mortal sin to term it anything else. The rabble will always like such idiotic spatterings. The intelligent art mind can never understand, or sanction this onslaught in the rape of art. Suppose their going's on is news? Is not the work of a Ruisdael, a Hobbema, a Correggio and the like of greater news value, and far more worthwhile? Why do you take such great responsibility by featuring in every issue the gutter in art? For God's sake, gentlemen, let us read about the paintings of genius. Enough of Picasso!"

ONE HUNDRED PRINTS: A selection of 100 prints chosen from the recent 21st Annual of the American Society of Etchers by three members of the society are on exhibition at the Grand Central Galleries, New York, until Jan. 30. Stressing the fallibility of any art jury, the president, John Taylor Arms, points out, however, in the catalogue, that "In our eyes the 100 prints stand for a representative group of contemporary American work in the metal plate media . . . an exhibition equal in quality to any similar one that could be assembled in any country of the world today."

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## THE PRINT MAKERS: OLD AND NEW



*The Sleep of Reason Produces Monsters:*  
FRANCISCO GOYA

### Goya Fantasies

FROM THE M. A. McDONALD GALLERY a fine first edition of Francisco Goya's celebrated *Los Caprichos* in contemporary binding has entered the private collection of George W. Davison. This set of eighty aquatints known as the *Caprices*, which contains the famous self-portrait as frontispiece, first appeared in book form in 1799 in Madrid. Those good citizens, says Robert McDonald, "who happened to saunter into the perfume and liquor shop on the Calle del Desengaño where it was offered for sale in February of that year, must have experienced strange and new visual emotions for as they turned the prints of the book they were looking at something strange and entirely new in pictures. 'Not landscape, not still-life, not portraiture—not a damn familiar thing about them'—and so vigorously original they are no more 'familiar' to-day than when they first appeared 138 years ago."

Goya etched these plates over a period of five years finding time between his vast activity as a painter. This by itself is remarkable since their emotional temperature is so evenly high they seem more like the product of a single fevered night. Into them was packed all his knowledge of design and human nature and his intense hatred of the clergy, army officials, the nobility and the politicians. This comes out in some pictures as burning caricature but for the most part he overreaches any scene or mood translatable into conventional language and opens an entirely new visual world of unearthly images creating by his great imaginative power an unforgettable nightmare at times broken by sudden flashes of wild humour before soaring again on the wings of some new fantasy.

His revolutionary ideas, however, were not entirely concealed by the brilliance of the sky-ride and official mumblings were soon audible. To stem this rising tide of suspicion, Goya, at the time, awkwardly enough, "Peintre de la Chambre" to the King (Charles IV)—the highest position open to a painter—showed his personal astuteness by interced-

ing with influential Manuel Godoy, who persuaded the King to accept the eighty copper plates as a gift and to advance 12,000 reales as a traveling fund for Goya's son—a comparable situation to-day would be Diego Rivera as silent partner in J. P. Morgan & Co.

*Los Caprichos* have been called as pictures, says Mr. McDonald, "the beginning of modern art for in them Goya resurrected the diagonal design employed by the great Italian Masters and which he learned from the Venetian artist. Their importance was quickly realized by the 19th century artists Manet and Delacroix who copied the entire set. As aquatints they are among the finest that have ever been done and as satire and imaginative adventure, they make most efforts of the sort pitifully pale and domestic by comparison.

"But it is only natural that this unusual man should have produced such unusual pictures. Of an enormous vitality, father of 20 children, court favorite, bull fighter, duelist and revolutionary, Goya was of a most un-housebroken character. Of sturdy peasant stock his great activities did not prevent his living to the age of 80. Though such men have often a rough way in the world, Goya had an amazing personal charm that enabled him to carry on many amorous intrigues including his famous ones with the Duchess of Alba (with whom he went into a voluntary 3 year exile) and the Queen herself without suffering the usual cost of such liberties. (In this connection it is to be remembered that the other two great Spanish painters, El Greco and Velasquez also escaped tormentors by personal diplomacy).

"Goya who could paint the delicate charm of childhood as well as he could the turmoil of battle once said: 'Fantasy without reason produces monsters; together they make great artists and create marvels.' Were he alive to-day to witness the amazing spread of the things he so despised, I feel quite sure he, too, would resort to washing boards, rope and fur-lined teacups."

### A Poster Competition

Announcement has been made of a "Bill of Rights Poster Contest," sponsored by the American Civil Liberties Union to celebrate the 150th anniversary of the drafting of the Constitution and its submission to the people of the 13 original states.

Three prizes, \$50 for the best design and \$25 each for the two next best, will be awarded by Peggy Bacon, Arthur J. Franck, Rollin Kirby, Walter Pach and John Sloan. A public exhibition of entries approved by the judges will be held sometime in February. All designs must be submitted before Feb. 15 to Mrs. Parkhurst Whitney, 23 East 16th Street, who will also answer inquiries about the contest.

LAMONT AND KRESS HONORED Samuel H. Kress, "chain store" magnate and art collector, and Thomas W. Lamont, member of the firm of J. P. Morgan since 1911, have been elected to the board of directors of the Metropolitan Museum. Mr. Lamont is widely known for his activity in public affairs and philanthropy. Mr. Kress, chairman of the board of S. H. Kress & Co., collects mostly early Italian art and has given a number of important works to the museum. He started his career in 1887 by buying a small novelty shop and from that developed his nation-wide chain of stores.

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### Art Education at New Orleans

One of the most important educational gatherings of each year is the meeting of the Department of Superintendence of the National Education Association.

This year the superintendents and others who attend these meetings will go to New Orleans on February 20th to 25th. This follows closely the celebrated Mardi Gras and certain features of that festival will be reenacted during the period of the educational meeting.

Why don't you as a teacher or supervisor of art talk to your superintendent about this meeting? Tell him that there is a department of art in the N.E.A. which will hold meetings in New Orleans at that time. Suggest to him that he drop in to these meetings to see what is going on. Ask him to bring you a report about these art group meetings, as well as any other information which he picks up during the whole convention, which would be instructive and stimulating for you as his art teacher. In other words ask him to be your representative at New Orleans.

### A General Supervisor Speaks

It is always encouraging for the art supervisors and art teachers to find general supervisors and other school administrators who have a real understanding of the vital place of the arts in a progressive school system. It is indeed noteworthy when one of those persons not in our special field takes occasion to embody the objectives of our work in a public address.

Miss Julia C. Harney is General Supervisor of the Elementary Grades of the Public Schools of Jersey City, New Jersey. During the course of an address at a meeting of the N.E.A., Miss Harney said:

"While it seems to me to be a serious duty of the art department, with all of us is the responsibility to carry out the principles of art so that the classroom and indeed the entire school and its setting may promote rather than oppose the sense of harmony, and fitness, and beauty that the workers in art are attempting to awaken and cherish. Indeed if we really catch the spirit, we shall less and less distinguish between that which passes as useful and that which is dignified as artistic, and, while admitting that neither is necessarily the other, we shall realize that things are often used because they satisfy the esthetic need and are often made beautiful in order that they may be used.

"On the whole, we general supervisors might well imitate the generous and all-embracing attitude of the art people. They seem to believe in the creative spark in every child . . . The faith and patience of the artist with timid effort should be an inspiration to all who, dealing with children, are anxious to secure results, and perhaps unmindful of the hidden interests and secret longings of the apparently dull.

"Have we general supervisors fully sensed the ethical values of art? As the child grows dissatisfied with his early crude attempts at expression and wants his things to look better, and later develops greater power to evalu-

ate, should we not take advantage of his refinement of taste to make him see that not the biggest thing is the best, but, rather, that which best adapts form to function and is what it seems to be—that sincerity is to be prized above pretentiousness?

"There is for all of us the problem of helping to make the community art conscious. Often the art group is left with the help of a few interested laymen to try to bring the finer things to the consciousness of the community at large. Witness the indifference met when a campaign against unlovely and marring advertising is waged.

"That modern art work has been so planned as to make a vital appeal to children is obvious to any chance visitor to a group engaged in this work. Such absorption on the part of young people is a striking illustration of the joy of purposeful activity and is a real inspiration to those responsible for other phases of the child's training. It is a challenge to all concerned with education to seek the magic appeal to child interest, to vitalize the school's offerings, to furnish opportunity for constructive activity, to stimulate personal expression—in short, to help the child to a rich and meaningful experience resulting in a unified personality that will make a valuable contribution to social life."

### Good Questions

Speaking before one of the sessions of the National Education Association, Manley E. Erwin proposed the following questions as being necessary for supervisors and teachers to answer wisely before starting activities intended for integrate school work. Mr. Irwin is Assistant Director of Curriculum Research in the public schools of Detroit. Here are the questions:

1. Are the proposed activities of interest to the child?
2. Is the child, rather than a subject, the center of the activities?
3. Are the activities such that the child may generalize in terms of life outside of school?
4. Does the activity besides giving needed skills and knowledge contribute to the realization of the general objectives of education?
5. Are the elements that contribute to attitudes or character traits obvious enough that generalizations may be made readily?
6. Are both teachers and pupils who are taking part in the activities conscious of the unit of each activity?
7. Do the activities induce the pupils to put forth their greatest effort without unduly discouraging any individual?
8. Does the activity lead the child to express himself through the medium best fitted to his needs?
9. Have the other agencies of the life of the child been integrated with the school life?

Mr. Irwin believes that school administrators and all teachers should take a very broad view of the modern curriculum and be enthusiastic in their defense of the arts. He says:

"We need to think of the arts as a part of the whole program and not as subjects which need to be defended or contrasted to the so-called fundamental subjects. The arts need no defense. They can be, and are being used in every school activity, becoming an integral part of the program and not isolated as something which is added to a crowded curriculum."

The Art Digest

## The Field of Art Education: Continued

### Missouri Exchange

The art department of the Missouri State Teachers Association has arranged exhibitions of students' work. Some twenty-four of these collections are available for circulation through the schools of Missouri. The work ranges from that done in the second grade through output of high schools and colleges.

The subject matter is of great variety showing work in many mediums and indicating ways in which such work has been correlated with other school subjects.

Miss Deborah D. Weisel, Teachers College, Springfield, Missouri, is chairman of the art exhibition committee and is managing the routing of these exhibitions.

### Smoothing the Way

*School and Community* is the official organ of the Missouri State Teachers Association. The December issue contains a stimulating article by Ada Boyer on "A Joyful Habit of Success." Says Miss Boyer:

"Every time I attend a teachers' association inspiration fairly overwhelms me; but when I return to find Johnny still sniffs, Susie never finds her belongings, and the Jones kid always gets his feelings hurt, I think how much more comfortable the big, broad view of education must be than the smidgening little bit I get each day. Now and then, I go off on a "What's wrong with education" line, making grand prophecies concerning future improvements, and sighing for the mentality of a genius that I may clear away all teaching worries . . .

"So what? Nothing helps quite so much as praise! Even in the most trying situation, honest praise helps more than any other single factor. No matter whether it is in the grading, in school work, or in daily happenings of the schoolroom, praise is the social lubricant which keeps the wheels running smoothly.

"Miss Ella Victoria Dobbs of Missouri U. coined that pat little phrase: 'Give pupils a joyful habit of success rather than a dismal habit of failure.' That, I interpret, means finding something in which he can succeed and then letting him know he has succeeded. This marking mistakes is bad for both teacher and pupils: it sets us looking for mistakes and shortcomings, but since it must be done, every teacher can train himself another way: *Look for Good Work* . . .

"The most discouraged group of teachers (student-teachers) ever seen was a group of women working under a supervisor who never, by any chance, found anything good to say of or about the work of her teachers. She hovered in the classroom, watching her chance to pounce—to put the teachers in the wrong before the pupils. She told each one privately how poor her work was; but the women, pupil-like, compared notes and found each one was being made believe her work was the poorest. Now teaching at its best, takes all the courage, patience and knowledge a person has; and to work under such supervision wrecks a teacher's morale to such extent that the condition is nothing short of damnable. Even the best workers cannot carry on under such a condition.

"Fortunately, her kind are few. Not long ago a county superintendent walked into a schoolroom which was a disappointment to him. The visit, however, was as much a test of his work as the teacher's. He made some helpful criticism and then said, "But they are

doing good work!" He has trained himself to find something good in each schoolroom he visits; and, not only to find it, but to tell the teacher.

"Supervisors and superintendents who can thus build a bulwark of confidence for their teachers are invaluable. Some, lamentably, realize their power to make or break a teacher and proceed with fanatical fault-finding to break her.

"No teacher, however, wants to be left severely alone to work out all her 'problems.' Co-operation means working together; it does not mean, as occasionally some would have you believe, my bowing blindly to the dictation of my superintendent. Nor does he expect or exact this of us. Co-operation means that we try to help each other with the aim in view of making our part of the work acceptable. Part of that task is his; part of it is mine. For each of us to acquire the 'joyful habit' is necessary if our work is to be the best."

### Good For Teachers Too

In one of the column discussions which A. C. Pelikan, Director of the Milwaukee Art Institute writes for the *Wisconsin News*, he states:

"To those parents who are seriously concerned with the education of their children, whether these children are interested in art or not, I heartily recommend the book entitled 'Child Art and Franz Cizek', which has been published by the Austrian Junior Red Cross of Vienna and which may be obtained through any local book dealer. Not only is this book of value to parents because of its profound understanding of children as human beings, but because of the many beautiful illustrations in color and black and white made by children in Professor Cizek's classes.

"There is so much thinking in Professor Cizek's philosophy which applies to all activities of children that it is one of the most delightful books published so far for both parents and children."

### The Larger Purposes

It is not always easy to keep in the forefront of one's thought the larger purposes of school training. We, as teachers are apt to become immersed in the multitudinous details of our daily problems.

Clear and well defined prospective is provided by B. B. Bogoslovsky in his book *The Ideal School* which has been published recently by Macmillan. B. B. B. believes that the aim of such a school is to help students "to live rich and significant lives, to build harmonious and colorful personalities, to enjoy to the utmost the glory of being happy, to face suffering when it comes with dignity and profit, and finally to help other people to live this superior life."

"The purpose of education is improving human personalities. The fact that a high type of personality is in conflict with its society does not disqualify the personality, does not brand it as 'anti-social,' but is a strong indictment against the society as anti-personal. If a low kind of personality fits very well into its society, again this does not improve the personality at all; but it certainly disqualifies the society. In both cases what should be done is to concentrate all efforts on adjusting the society to the better type of personality."

## Announcement

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## ART PILGRIMAGE

1937

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Detail of Will Rogers Memorial:  
GUIDO B. DE VALL

## To Will Rogers

THE CELEBRATED GRIN that usually accompanied Will Rogers' homely remarks becomes almost satirical yet human in the 15-foot model of the famous cowboy-humorist just completed by Guido Bossini de Vall in Ottawa, Canada. The sculptor, who exhibited an unusual plaster study of *The Organist* at the Lilienfeld Galleries in New York last year, hopes that the statue of Will Rogers will be cast in bronze and presented to President Roosevelt by the Canadian people as a gesture of the friendship which has existed between the two countries for more than a century.

Rogers who naively expressed that "all I know is what I read in the papers," made numerous good-will tours between various nations before his tragic death more than a year ago. De Vall shows the philosopher-humorist sitting on top of the world grinning devilishly like a medieval gargoyle. He might be thinking up one of his "wise cracks," which he delivered with a twisted smile and a twangy drawl.

The story of de Vall is as interesting as the unusual monuments he executes on so ponderous a scale. He gets a big idea and then with great enthusiasm produces a monumental work. Canadian by birth, he is a kinsman of Degas and a grandson of a governor of Florence. His father, the late Count Faoul de Bossini de Vall, was for more than 30 years employed by the British Admiralty as an inventor and ship builder. Sculpturing to de Vall is ninety per cent work. To be successful, he believes, a sculptor must be mechanic, scientist, carpenter and artist. Of brawny frame, himself, de Vall beats his own frameworks out of iron with a hammer—a Vulcan at his forge. He speaks with scorn of his Greenwich Village days. "They modelled dogs and cats and called themselves artists," he declares.

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## No Mansion Needed

GREAT ART can grow from a modest center, says Arthur Millier of the Los Angeles Times, who believes that plans for large museums and great popular art movements are fine but outside the problem. From one small "shrine" for the best art renaissance could rise. The shrine that Millier speaks of is the modern house of Mrs. George Madison, built by Frank Lloyd Wright in Pasadena, which contains a number of fine old things including a Rembrandt head of an old Jew and a bit of ivory upon which a 13th century French sculptor had carved moments, from the life of Christ. It was these two small treasures that reminded Millier of a "weak link in Southern California's art set-up."

"Where is there in our midst one citizen with the vision and the means to build a modest house to house, not a lot, but a few works of this glorious quality?" asks the writer. "Without food of this sort no great art will grow in California. 'This shrine' would be very different from the galleries of musty old portraits which tickle the vanities of your ordinary collectors. This little place, which would invite the passionate student and artist, need have only a few works because these would be works with inexhaustible life in them. That is the purpose of such works—to stir up in living artists that understanding passion which compels them to dream and do the hitherto impossible.

"A youth could grow to be a great sculptor with that carved ivory where he could see it. Do you remember what happened in Italy when men dug up a few marble antiques? A wave of living stone flowed from the chisels of a few young artists and spread over the land. Giving art to the public is a nice gesture, but puts the cart before the horse. Feed great art to the young artists. Then they will give the public an art it can really enjoy.

"Just one citizen, doing it the right way, could start a renaissance."

## Water Color Annual

[Continued from page 9]

tures are quiet, less pretentious essays in picture-making, rather than water color painting.

The *Herald Tribune* picked out, here and there, outstanding work. "Notable for their technical skill," it reported, "and for vivid colors in striking atmosphere effects are many large watercolors. Prominent is a Pacific Coast scene, *Balboa—Evening*, by Millard Sheets, a leading California artist. Also prominent is a spirited polo scene by Sherman Raverson. Howard Giles contributes a group of stark linear compositions, showing sharp simplification of his landscape subjects. Paul Gill exhibits several flashy pictures, including a study of Indians near a pueblo village. Also prominent in the show are John Whorf's *Winter Skaters*, Andrew Winter's *The Mail Boat*, Ogden Pleissner's *Kansas*, and Walt Louderback's caricatures, humorously picturing an American's adventures abroad."

A selection from the exhibition will be routed to other cities at the close of the New York showing, under the auspices of College Art Association.

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# CALENDAR

## United States & Canadian

# EXHIBITIONS

**BIRMINGHAM, ALA.**  
Public Library To Jan. 31: Birmingham Art Club non-jury exhibit.

**MONTGOMERY, ALA.**  
Museum of Fine Arts: Southern States Art League.

**Huntingdon College To Jan. 30:**  
Crafts in wood and pottery.

**LOS ANGELES, CALIF.**  
Los Angeles Museum Jan.: Annual exhibition, Pasadena Society of Artists; Sculpture, paintings by Archipenko; Tapestries, Kleiser.

**Art Gallery of the Public Library To Jan. 29:** National Academy painters in California.

**OAKLAND, CALIF.**  
Art Gallery Jan.: Paintings, Javlenaky; Sculpture, Schner.

**SAN FRANCISCO, CALIF.**  
Palace of the Legion of Honor Jan.: Paintings by Homer E. Ellertson.

**Courvoisier Gallery Jan.:** Modern art.

**M. H. De Young Memorial Museum Jan.:** Contemporary Prints.

**Museum of Art Jan.:** Bender Collection; To Jan. 24: California Society of Etchers; To Jan. 31: Paintings, Decey Albinson; To Feb. 5: Drawings, Maude Phelps Hutchins; To Feb. 7: Paul Klee.

**Paul Elder & Co. Jan. 17-Feb. 6:** Water Colors, Ramon Price.

**SANTA BARBARA, CALIF.**  
Faulkner Memorial Art Gallery To Jan. 31: Jack Gage Stark.

**COLORADO SPRINGS, COLO.**  
Art Center Jan.: French Impressionists.

**DENVER, COLO.**  
Art Museum To Jan. 31: Annual exhibit, Denver Artists Guild.

**WILMINGTON, DEL.**  
Society of Fine Arts Jan.: Audubon color prints.

**WASHINGTON, D. C.**  
Arts Club To Jan. 29: Alice Huger Smith.

**Corcoran Art Gallery To Jan. 20:** Washington Water Color Club Annual.

**Studio House To Jan. 31:** Drawings and water colors, Aaron Sopher.

**ATLANTA, GA.**  
High Museum To Jan. 31: Water colors, Jerome Myers.

**CHICAGO, ILL.**  
Art Institute To Jan. 24: Goya Exhibition; German Exhibition; Guatemalan Exhibition.

**Chicago Galleries Ass'n. Jan.:** Paintings, Elmer Forsberg, Tunis Ponsen, John A. Spelman.

**MUNCIE, IND.**  
Ball State Teachers College Jan.: Paintings by Hill Sharp; Indiana Print Makers Exhibition.

**LAWRENCE, KANSAS.**  
Thayer Museum To Jan. 31: Paintings, William Dickerson.

**WICHITA, KANSAS.**  
Art Museum To Jan. 31: Eastman Photographic Exhibit.

**NEW ORLEANS, LA.**  
Arts & Crafts Club Jan.: Paintings, Charles W. Hutson; Pottery, Juanita Gonzalez.

**Isaac Delgado Museum of Art Jan.:** Six modern sculptors; Paintings, John Stewart Curry; Etchings, Anders Zorn.

**BALTIMORE, MD.**  
Museum of Art To Jan. 31: Survey of Spanish Paintings through Goya; Survey of Spanish Prints; Goya drawings; Matisse drawings; Old master prints.

**Maryland Institute To Jan. 24:** Exhibition, Baltimore Artists Union.

**HAGERSTOWN, MD.**  
Washington County Museum of Fine Arts To Jan. 18: Machine Art.

**ANDOVER, MASS.**  
Addison Gallery To Feb. 5: Methods of painting and print making.

**BOSTON, MASS.**  
Doll & Richards To Jan. 23: Water colors, William S. Haseltine; To Jan. 30: Paintings, H. Dudley Murphy.

**Guild of Boston Artists To Jan. 23:** Water colors, Nellie Littlehale Murphy; Jan. 25-Feb. 6: Sculpture, Amelia Peabody.

**Harley Perkins Gallery To Jan. 30:** Paintings, Charles Hovey Pepper.

**Grace Home Galleries, Jan. 18-Feb. 6:** Paintings, Waldo Peirce; Water

colors, Agnes Albot; Sculpture, Agnes Yarnell.

**Museum of Fine Arts To Feb. 1:** Anniversary Print exhibition.

**NORTHAMPTON, MASS.**  
Smith College Museum of Art To Jan. 25: The technique of painting. Feb. 8-28: Winslow Homer.

**SPRINGFIELD, MASS.**  
George Walter Vincent Smith Gallery To Jan. 23: Russian Icons.

**Springfield Museum Jan. 16-Feb. 7:** Exhibition by Springfield Art League.

**SOUTH HADLEY, MASS.**  
Mount Holyoke College To Jan. 21: Reproductions of Modern German Paintings; To Jan. 31: Living American Art, reproductions of paintings by contemporary Americans.

**WILLIAMSTOWN, MASS.**  
Williams College To Jan. 30: W. P. A. Federal Art Project for Mass.

**WORCESTER, MASS.**  
Art Museum To Jan. 24: American Political caricature.

**DETROIT, MICH.**  
Institute of Arts Jan.: Paintings, prints by E. L. Kirchner; Paintings, Cezanne; 18th century color prints; Jan. 22-Feb. 12: Paintings, Georges de La Tour and the Brothers Le Nain.

**GRAND RAPIDS, MICH.**  
Grand Rapids Art Gallery To Feb. 1: Paintings by Grand Rapids artists.

**KALAMAZOO, MICH.**  
Institute of Arts To Jan. 23: American Water Colors.

**MUSKEGON, MICH.**  
Hackley Art Gallery Jan.: Stage designs by Americans; One-man shows, Harry D. Thompson, Wilfred T. Berg.

**MINNEAPOLIS, MINN.**  
Institute of Arts Jan.: A selection from the Chicago Annual of Contemporary Americans.

**KANSAS CITY, MO.**  
Art Institute Jan. 31: Mural studies, Thomas Hart Benton; Paintings, Paula Newfeld.

**William Rockhill Nelson Gallery Jan.:** Sculptures, Boris Lovel-Lorski; Paintings, Theodore Robinson.

**ST. LOUIS, MO.**  
City Art Museum To Feb. 15: 31st Annual Exhibition of Paintings by American Artists.

**MANCHESTER, N. H.**  
Currier Gallery To Jan. 31: Reproductions of oil by Rembrandt; Italian primitives, fragments of Gothic Sculpture, Illuminated MSS., from the Hill Collection; To Jan. 25: Modern Painters and Sculptors as Illustrators; To May 1: Portraits and Landscapes from the Booth Tarkington Collection.

**MOYCLAIR, N. J.**  
Museum of Art To Jan. 28: One-man shows, Chas. Hopkinson, Junius Allen, Frederick J. Waugh.

**NEWARK, N. J.**  
Cooperative Gallery To Feb. 10: Raphael Soyer.

**Newark Museum To Mar. 15:** American Moderns: Paintings and sculpture; To March: American paintings of the 19th century.

**TRENTON, N. J.**  
Central High School To Jan. 22: Paintings, Amy Wells.

**State Museum To Jan. 24:** Japanese prints.

**ALBANY, N. Y.**  
Institute of History & Art Jan.: Two-man show, Percy and Grace Allen; Group show, Sackill Gallery group; Water colors, Oscar Julius; Isochromatic exhibition.

**BROOKLYN, N. Y.**  
Brooklyn Museum To Jan. 25: New creations in textiles.

**Grant Studios To Jan. 31:** Brooklyn Society of Artists.

**BUFFALO, N. Y.**  
Albright Art Gallery Jan.: Paterson Society's Sculpture Show; Portraits of Buffalo Children.

**ELMIRA, N. Y.**  
Arnot Art Gallery To Jan. 31: Paintings, Lars Hoftrup.

**NEW YORK, N. Y.**  
A.W.A. Gallery (353 W. 57) To Jan. 31: Ancient decorations in replica.

**American Fine Arts Society (215 W. 57) To Jan. 31:** American Water Color Society Annual; Jan. 22-Feb. 10: Nat'l Ass'n Women Painters & Sculptors Annual.

**Another Place (43 W. 8) Jan. 20-Feb. 9:** Paintings, Joe Solman.

**Argent Galleries (42 W. 57) To Jan. 30:** Paintings, Mabel R. Welch; Water colors, Henry L. Lussac.

**Artists' Gallery (33 W. 8) To Feb. 1:** Water colors, DeHirsch Margulies.

**Babcock Galleries (38 E. 57) To Jan. 31:** Paintings, American artists.

**Bignou Gallery (32 E. 57) To Feb. 6:** "White Period," Utrillo.

**Boyer Gallery (69 E. 57) To Feb. 6:** Paintings, George Constant.

**Carroll Carstairs (11 E. 57) To Jan. 23:** Portraits and Stage designs by Cecil Beaton.

**Clay Club Gallery (4 W. 8) Jan.:** 10th Annual exhibition of sculpture.

**Leonard Clayton Gallery (108 E. 57) To Jan. 18:** Wash drawings, Rodin.

**Columbia University (Bway & 115) University Hall To Jan. 25:** Olindo Grossi, Jan. 26-Feb. 6: Prints by John H. Clifford.

**Contemporary Arts (41 W. 54) To Jan. 31:** Contemporary paintings.

**Decorators Picture Gallery (554 Madison) Jan. 24-Mar. 25:** Four decorators in a new exhibition.

**Downtown Gallery (113 W. 13) To Jan. 22:** One-man show, David Fredenthal.

**Durand-Ruel (12 E. 57) To Jan. 30:** Views of the Seine by Monet, Renoir, Sisley, Pissarro.

**Duracher Brothers (11 E. 57) To Feb. 6:** Paintings by Cresspi.

**East River Gallery (358 E. 57) To Jan. 31:** Group show.

**Federal Art Gallery (7 E. 38) To Jan. 20:** Children's Paintings.

**Ferargil Galleries (63 E. 57) To Jan. 18:** Paintings, Howard Russell Butler.

**Fifteen Gallery (37 W. 57) To Jan. 23:** Paintings, Marion Monks Chase; Charles Aiken.

**Findlay Gallery (9 E. 57) Jan.:** English and American paintings.

**French Art Galleries (51 E. 57) To Feb. 3:** Group show, modern French paintings.

**Grand Central Art Galleries (15 Vanderbilt Ave.) To Jan. 423:** Work by Chancey P. Ryder; To Jan. 30: "21 years of drawing," John Taylor Arms; 161 prints selected from Soc. of Etchers.

**Grand Central Galleries (1 E. 51) Jan. 18-21:** Louis Krawberg.

**Guild Art Gallery (37 W. 57) To Jan. 31:** Group exhibition.

**Arthur H. Harlow & Co. (620 Fifth) To Jan. 31:** Prints by Pissarro, John, Sickert.

**Marie Harriman Gallery (61 E. 57) To Jan. 31:** Modern French paintings.

**Frederick Keppel & Co. (71 E. 57) To Jan. 29:** Prints, Redon and Bredin.

**Kleemann Galleries (38 E. 57) To Jan. 30:** Selected prints by 15 leading American artists.

**M. Knoedler & Co. Jan.:** Dry-points, Muirhead Bone.

**C. W. Kraushar (730 Fifth) To Jan. 23:** Paintings, Glackens, Schnakenberg.

**John Levy Galleries (1 E. 57) Jan.:** Old masters.

**Julien Levy Gallery (602 Madison) To Jan. 30:** Paintings, Rufino Tamayo.

**Lilienfeld Galleries (21 E. 57) To Jan. 21:** Paintings, Guggenheimer.

**Macbeth Gallery (11 E. 57) To Jan. 18:** Introduction to Winslow Homer; Jan. 19-Feb. 1: Early American portraits; Group of water colors.

**Pierre Matisse Gallery (51 E. 57) To Jan. 30:** Masterpieces of modern painting.

**Guy Mayer Gallery (41 E. 57) To Jan. 30:** Prints, Childe Hassam; Antique Chinese porcelains and jades.

**Metropolitan Museum of Art (Fifth & 82nd) To Feb. 14:** Paintings, John Singleton Copley.

**Midtown Galleries (605 Madison) To Jan. 28:** Mirom Sokole.

**Milch Galleries (108 W. 57) To Jan. 30:** American landscapes.

**Montross Gallery (785 Fifth) To Jan. 23:** Paintings, Paul Fuerstberg.

**Morton Galleries (130 W. 57) To Jan. 30:** Oils, Charles Drogkamp.

**Municipal Galleries (62 W. 53) To Jan. 31:** Retrospective show.

**National Arts Club (110 E. 19) To Jan. 29:** Annual Members' Exhibition.

**J. B. Neumann's New Art Circle (509 Madison) To Jan. 23:** Arnold Freidman.

**Newhouse Galleries To Jan. 30:** Paintings by Thomas Moran.

**Arthur U. Newton Gallery (11 E. 57) To Jan. 30:** Undersan paintings by Zark Pritchard.

**Georgette Passadott Gallery (23 E. 60) To Jan. 25:** Water colors, Carlos Merida.

**Frank K. M. Rehn Gallery (683 Fifth) To Jan. 31:** Paintings, John Carroll, Franklin Watkins, Alexander Brook.

**Paul Reinhardt Galleries (730 Fifth) To Jan. 31:** Paintings, Gilbert White.

**Squibb Art Galleries (745 Fifth) To Jan. 26:** New York Soc. Women Artists.

**Marie Sterner Galleries (9 E. 57) To Jan. 31:** Paintings, Henry Trier, Pierre Dubaut.

**Tricker Galleries (19 W. 57) To Jan. 23:** Paintings, Harold Black.

**Uptown Gallery (249 W. End Ave.) One-man Show, Arthur Faber.**

**Valentine Gallery (16 E. 57) To Jan. 30:** Water colors, Cezanne; Drawings, Renoir.

**Walker Galleries (108 E. 57) To Jan. 25:** Alexander James; To Jan. 30: William Wallemath.

**Whitney Museum (10 W. 8) To Feb. 5:** Recent acquisitions.

**Wildenstein Galleries (10 E. 84) Jan. 21-30:** Interiors, paintings, costume designs & advertising illustrations recently completed by students of New York School of Fine & Applied Art (Parsons) in New York, Paris and Italy.

**Yamanaka & Co. (680 Fifth) To Jan. 23:** Ancestral Chinese portraits.

**SARATOGA SPRINGS, N. Y.**  
Skidmore College Gallery To Jan. 25: Contemporary photography; Feb. 4-22: Machine art.

**SYRACUSE, N. Y.**  
Syracuse Museum of Fine Arts To Feb. 3: Loan Exhibition of paintings, water colors, lithographs, by Rockwell Kent.

**CLEVELAND, O.**  
Museum of Art To Feb. 7: Cubism and abstract art.

**COLUMBUS, O.**  
Gallery of Fine Art To Jan. 31: Paintings, Robert Henri.

**DAYTON, O.**  
Art Institute Jan.: Water colors and drawings, Ralph Fanning.

**TOLEDO, O.**  
Museum of Art Jan.: Oriental rugs.

**YOUNGSTOWN, O.**  
Butler Art Institute To Jan. 31: Second Annual New Years Show.

**ZANESVILLE, O.**  
Art Institute To Jan. 31: First Annual by artists of Zanesville and vicinity; Early Zanesville glass from the Knittle Collection.

**PORTLAND, ORE.**  
Art Ass'n To Feb. 3: Antique Silver owned in Portland.

**PHILADELPHIA, PENNA.**  
Boyer Gallery To Jan. 26: Paintings, M. F. Loud.

**Gimbel Galleries To Jan. 23:** John Kucera.

**The Print Club Jan. 18-Feb. 6:** Ninth Annual Exhibition American Lithography; Drawings and prints by Mateo Hernandez.

**PITTSBURGH, PENN.**  
Carnegie Institute To Feb. 14: 15th International Water Color Exhibition.

**PROVIDENCE, R. I.**  
Art Club To Jan. 31: Eugene Kingmen.

**R. I. School of Design To Jan. 20:** Peruvian antiquities; Jan. 25-Feb. 15: Twelve African paintings.

**DALLAS, TEXAS.**  
Robinson Galleries To Feb. 1: Palmer Collection of American Paintings.

**FORT WORTH, TEXAS.**  
Museum of Art To Feb. 2: 28th Annual Exhibition of Contemporary American Painting.

**HOUSTON, TEXAS.**  
Museum of Art To Jan. 31: 18th Annual Exhibition by Houston Artists.

**NORFOLK, VA.**  
Museum of Arts & Sciences To Jan. 31: Charleston Artists.

**SEATTLE, WASH.**  
Art Museum To Feb. 7: Six Hungarian Artists; From Cezanne; One-man Show, Andrew McD. Vincent; Paintings, Joe Jones; Water colors, James Couper Wright; Work, students of Calif. School of Fine Arts.

**MILWAUKEE, WISC.**  
Art Institute To Jan. 31: Czechoslovakian Exhibition; To Feb. 5: Contemporary German Graphic Arts.

**OSHKOSH, WISC.**  
Public Museum Jan.: Pictorial Maps.



## BOOKS

### REVIEWS & COMMENTS

## A Gothic Pilgrimage

A BOOK ON ART that in itself is a work of art, poetic, suggestive and beautifully unified in creative appreciation, is a rare book indeed. When one is written it must go on the shelf beside Henry Adams' *Mont Saint-Michel and Chartres* and Elie Faure's *History of Art*. The most recent book deserving such signal honor is Helen Huss Parkhurst's *Cathedral: A Gothic Pilgrimage*. (Boston: Houghton Mifflin; 292 pp; 44 plates; \$4.00).

Miss Parkhurst's pilgrimage was made possible through a Guggenheim Fellowship. With a pair of twentieth century eyes and a headful of rich medieval lore, the author journeyed through the cathedrals of Europe to emerge with a brilliant interpretation of Gothic art, architecture, life and thought. All things medieval go into this interpretation, but Miss Parkhurst has gone beyond for her source material, into Greek, Egyptian and Oriental art and thought. For those who like to see a similarity of expression in many different arts of the same period this book is a mine of information. In that way—by the comparative method—the Gothic period takes on its most marvelous spiritual meaning.

A Gothic flying buttress, made of stone, defies the first property of stone—its weight and the natural law of gravity. In doing so it becomes spiritual. The greatest of Gothic lovers, Heloise, defied the first property of love to achieve a greater, spiritual kind. In her own smouldering words to Abelard: "I have had the courage, at your word, for total self-abnegation. I have done more. Strange thing, my love has turned to madness. What was the single object of its passion it has sacrificed beyond hope of recovery." Scholasticism, being illogic, achieved a higher logic. Reconciling free will with divine omniscience, Aquinas found that contingency "is not incompatible with certainty of knowledge except in so far as it is future . . . Now the vision of the divine intellect from eternity sees each thing that happens in time as though it were present . . . Therefore it follows that nothing prevents God from having unerring knowledge of contingencies from eternity."

There, most certainly, is the flying buttress, and the passion of Heloise, and the "incarnations of fire" in the stained glass windows in which cathedral walls melt almost away, "reduced to luminous vapor." There, too, is the solmen chant of the *Kyrie Eleisons*, unrhymed, unchromatic, unharmonious, a few sonorous syllables that transport "a holy joy, an unearthly quality of rapture."

## BOOKS RECEIVED

PAINTING AS A HOBBY, by Stephen D. Thach. New York: Harper & Bros.; 100 pp; illustrated; \$1.75.

Approaches the undertaking of painting as a simple, enjoyable effort, rather than a complicated and elaborate task.

FERNAND LUNGREN; A BIOGRAPHY, by John A. Berger. Santa Barbara, Calif.: The Schauer Press. 318 pp; 3 full color plates; 16 black and white plates; \$3.50.

The story of one of the pioneer painters of the Southwest. A foreword by Stewart Edward White.

15th January, 1937



Landscape: KARL HOFER

## Hofer, German, Enters 4 American Museums

THE INCREASING POPULARITY in America of the German artist, Karl Hofer, is evidenced by the fact that four museums have purchased his paintings in the last four months. Most recent of these acquisitions is a landscape purchased in Berlin by Donald J. Bear, director of the Denver Art Museum, for the museum's permanent collection. The picture, a view of cliffs and mountains and some of Hofer's usual white houses with red roofs, is simply painted and broadly massed upon the irregular structure of the surrounding landscape.

Despite the simplification, Mr. Bear recognized "a genuine feeling of the German love for the land, a sentiment so widely expressed in 19th century painting." In this canvas, pointed out Mr. Bear in the *Denver Post*, there is "a varied and interesting use of the violet series, complemented by a variety of greens and punctured with notes of red. The action of the color creates mood and interest."

"Constantly Hofer's work is analyzed. Influences of archeological value are read in his pictures. Because his appeal to the eye is so direct, he has been spoken of as unifying through a decorative cubism the nearly opposites of Cézanne and Gauguin. This is all

very well and, perhaps, true, but one of the most interesting things about Karl Hofer is that he is so definitely a tradition unto himself. Many well-known artists only too neatly succeed in imitating themselves."

The painter, now living in Switzerland, is an important figure in German painting of the immediate yesterday. From student days in Paris and Rome, he lived through the chaos of post-war Germany, painting and exhibiting in Berlin since 1919. His work as well as his teaching has had an important influence upon German contemporary art. At present a retrospective exhibition of Hofer's work, circulated by the College Art Association is being shown at the Schaeffer Galleries, New York. After it close on Jan. 16 the show will continue to the middle and far west. Other Hofers recently purchased by museums are *Girl With Melon* by the Worcester Art Museum; *Still Life with Grapefruit* by the Detroit Institute of Arts; and *Boy at Window* by the Milwaukee Art Institute.

CAYUGA MUSEUM OPEN: The Cayuga Museum and Art at Auburn, N. Y., has been opened under the direction of Walter K. Long.

## CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & NATIONAL ART WEEK

(November 1 to 7, 1937)

National Director, Florence Topping Green  
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AMERICAN ART AND THE WOMEN OF AMERICA



*The Road to Luxor: TABER SEARS. An American Artists Professional League National Art Week Prize Painting, 1936*

### MRS. HAROLD DICKSON MARSH OREGON STATE CHAIRMAN Honorary National Director, National Art Week

We announce with regret the sudden death in December of our colleague, Mrs. Harold Dickson Marsh at her home in Portland, Oregon. Born in Minneapolis, an alumna of the University of Oregon, and wife of a prominent architect, she devoted her life with ceaseless activity, to the cause of contemporary American art and was an active leader in many organizations devoted to projects

planned to stimulate a love of art in her fellow citizens of all ages. For the American Artists Professional League she founded the Portland and Oregon State Chapters, and served as State Chairman thereafter. Through her suggestion, the League sponsored National Art Week in 1934, and that year acted as its National Chairman. In 1935 Mrs. Marsh was made Honorary National Director of National Art Week.

On behalf of the National Executive Committee, we would extend sincere sympathy

Courage: ARTHUR FREEDLANDER, National Art Week Prize Painting, 1936



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The Art Digest

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*Beginning Our Tenth Year*

## ANNUAL DINNER MEETING

OF THE  
AMERICAN ARTISTS PROFESSIONAL LEAGUE

*in the large Art Gallery of the*

## SALMAGUNDI CLUB

47 FIFTH AVENUE

NEW YORK CITY

Thursday Evening, January 21st, 1937  
at 6:30 o'clock

*A cordial invitation is extended by the National Executive Committee  
to all members, with the privilege of bringing guests. (Reservations must  
be restricted to the first two-hundred who apply).*

- 1) There will be brief comprehensive reports on the work of the various National Committees during 1936.
- 2) Announcement will be made of the states winning *National Art Week Prizes for 1936*—and formal presentation of the prize paintings by Arthur Freedlander and by Taber Sears.
- 3) A demonstration by Mr. Thomas Wilfred of the amazing color organ, the Clavilux, which he has invented and perfected, and which produces effects of moving colored lights often of poignant beauty. Mr. Wilfred will first describe *Lumina*, the *enfant terrible* of the fine arts, and this address will be followed by the playing of the Clavilux by Mr. Wilfred, who is president of the Art Institute of Light.
- 4) Demonstration and suggestions for use, especially during Art Week celebrations, of a new medium through which contemporary American art and living American artists can be made widely known to the American public: Recordings made this month will be shown of Professor James R. Hopkins, Head of the Department of Fine Arts, Ohio State University, and of Henry G. Keller of the Cleveland School of Art.
- 5) Songs by Joseph Meyer, baritone.

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to her husband, who survives her, and to  
her many friends.

Wilford S. Conrow, F. Ballard Williams,  
National Secretary. National Chairman.

### A Splendid Response

The request was made that newspaper  
clippings should be sent in order that a com-  
prehensive picture could be had of the  
progress of National Art Week throughout the  
nation in the 1936 celebration. Literally thou-  
sands were received from every section of the  
United States and the work of reading and  
assembling them has been a stupendous task.  
The judges, Mr. Wilford S. Conrow, Mr.

Arthur Freedlander, Mr. Georg J. Lober and  
the editor of this page will weigh carefully  
the merits of the work in each state and will  
compare the ratios of increase in membership  
in awarding the prize paintings that will be  
presented at the Annual Meeting Dinner,  
at the Salmagundi Club, New York, on the  
evening of the 21st of January.

### Montana

In the opinion of Mrs. Vesta Robbins, direc-  
tor, the organized associations did better work  
than the artists. In one town, Glasgow, they  
not only had an art festival but made a tie-  
[Please turn to page 34]

FROM  
EVERYWHERE



THE  
OUTSTANDING

## AN EXPRESSION OF APPRECIATION

TO THE  
NATIONAL ASSOCIATION  
OF WOMEN PAINTERS AND  
SCULPTORS  
(ARGENT GALLERIES)  
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## Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

### Albany, N. Y.

**SECOND ANNUAL EXHIBITION OF ARTISTS OF CAPITOL REGION** at the Albany (N. Y.) Institute of History and Art, April 1-June 1; open to all artists living in 100 mile radius of Albany, in oil, water color, pastel and sculpture; no fee, jury, no prizes; last day for return of entry cards March 15, for arrival of exhibit, March 20. For information address: R. Loring Dunn, Curator, Albany Institute of History and Art, 125 Washington Ave., Albany, N. Y.

### Birmingham, Ala.

**SOUTHERN PRINTMAKERS ANNUAL**, Southern Printmakers Society, Birmingham, Ala., March 1-30 (and thence on tour to Jan. 1938). Open to all artists, anywhere; all print media except monotype. Fee: \$2.00 annual dues (which entitles to presentation print); jury. Last day for return of entry cards, Feb. 15; for arrival of exhibits, Feb. 25. Awards: Dr. Carl Austin Weiss, Jr., Memorial Prize; Presentation Print Prize; and others. For information address: Sec., Frank Hartley Anderson, 2112 Eleventh Court, South, Birmingham, Ala.

### Brooklyn, N. Y.

**BLACK AND WHITE ANNUAL**—Grant Studios, Feb. 8-23, open to all artists in etching, dry-point, mezzotint, aquatint, lithograph and drawing media. Fee \$3.00 for 5 prints, jury, no awards. Closing date for entry cards Jan. 18, for exhibits, Feb. 3. For information address: Grant Studios, 110 Remsen Street, Brooklyn.

### Chicago, Ill.

**EIGHTEENTH SWEDISH-AMERICAN ART EXHIBITION**, April 3-11, Swedish Club of Chicago, 1258 No. La Salle St., Chicago. Open to Swedish-Americans in oil, water color, etching, wood cut and sculpture media. Last day for return of entry cards March 17, 1937. No fee; jury; three cash prizes. For information and prospectus address: The Swedish Club of Chicago, 1258 N. La Salle St., Chicago, Ill.

**THIRTEENTH ANNUAL HOOSIER SALON** at Marshall Field Galleries, Chicago, Jan. 30-Feb. 13, sponsored by Hoosier Salon Patrons Ass'n, 211 W. Wacker Drive, Chicago. Open to artists born in Indiana, or who have lived there five years or more, or who, at time of entry, can prove Indiana residence for more than a year. Jury, 17 prizes ranging from \$50-\$500. In addition to regular entry (in any medium) each artist is entitled to enter one flower painting in either water color or oil. For information address: Hoosier Art Gallery, 211 W. Wacker Drive, Chicago, Ill.

### Hartford, Conn.

**TWENTY-SEVENTH ANNUAL EXHIBITION**, Connecticut Academy of Fine Arts, Mar. 6-28. Open to all artists in oil sculpture and black and white. No fee; jury; numerous cash prizes. Exhibition will be held in the Morgan Memorial Museum, Hartford. Circular of information will be ready Feb. 1. Address: Carl Ringius, Sec., Box 204, Hartford, Conn.

### Kansas City, Mo.

**MIDWESTERN ARTISTS EXHIBITION**, Kansas City Art Institute, Kansas City, Mo., Feb. 7-March 1. Open to all artists who consider themselves midwesterners. Entries must not arrive later than Jan. 20. Jury: Donald J. Baer, Richard Foster Howard, Kenneth E. Hudson. Cash prizes. For information address: Rositer Howard, Director, The Kansas City Art Institute, Warwick Blvd. at Forty Fourth, Kansas City.

### New Orleans, La.

**THIRTY-SIXTH ANNUAL EXHIBITION**, Art Ass'n of New Orleans, at the Isaac Delgado Museum of Art, New Orleans, March 7-31. Open to members and non-residents. Paintings, sculpture, graphic arts, and crafts. No fee; jury; awards to be announced. Last day for return of entry cards Feb. 15; for arrival of exhibits Feb. 15. For information address: Mr. S. W. Weiss, Sec., Isaac Delgado Museum of Art, City Park, New Orleans, La.

### New York, N. Y.

**ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB**, at the Galleries of the Fine Arts Society, February, 1937. Closing date for entries not decided. Open to all artists. Exhibition fee, \$1.00 for each painting. Media: water colors and pastels (no black and whites). The center gallery will again be devoted to small water colors of high quality suitably framed for use in the modern home. Awards not decided. Address for information: Harry De Maine, 428 Lafayette Street, New York.

**M. GRUMBACHER AQUA-CHROMATIC EXHIBITION OF WATER COLORS**, M. Grumbacher, 408 West 34th St., N. Y. C. Closing date for Summer "Traveloan Tour," May 15. Open to all artists. No fee; no jury; no awards. For information address: Research Dept., M. Grumbacher, 408 West 34th St., New York City.

### Pasadena, Calif.

**PRINT MAKERS INTERNATIONAL EXHIBITION**, sponsored by the Print Makers Society of Calif., March, 1937. Open to all artists in all media except monotype. No fee; jury;

awards. Last day for entry cards and arrival of exhibits, Feb. 7. For information address: Ethel B. Davis, Sec., The Print Makers Society of Calif., Room 12, 45 South Marengo Ave., Pasadena, Calif.

### Portland, Me.

**FIFTY-FOURTH ANNUAL EXHIBITION** of the Portland Society of Art at the L. D. M. Sweat Memorial Art Museum, Portland, Me., Feb. 28-Mar. 31. Open to all artists in oil, water color and pastel media. No fee; jury. Last day for return of entry cards Feb. 16; for arrival of exhibit Feb. 20. For information address: Miss Bernice Breck, Sec., Sweat Memorial Art Museum, Portland, Me.

### San Francisco, Calif.

**57TH ANNUAL EXHIBITION OF OIL PAINTINGS, TEMPERA ON GESSO, and SCULPTURE OF THE SAN FRANCISCO ART ASSOCIATION**, at the San Francisco Museum of Art, March 20-May 2. Open to all American artists. Jury. Entry forms may be obtained from San Francisco Museum of Art, War Memorial, Civic Center, San Francisco, Calif.

### Springfield, Mass.

**FIRST NON-JURY MEMBERS EXHIBITION OF THE SPRINGFIELD ART LEAGUE**, at the City Library, Springfield, Mass., Feb. 13-28. Last day for arrival of exhibits Feb. 6. For information address: Miss Ruth Gibbins, Sec., 222 Fort Pleasant Ave., Springfield, Mass.

### Washington, D. C.

**FORTY-SIXTH ANNUAL OF SOCIETY OF WASHINGTON ARTISTS**—Corcoran Gallery, Jan. 31-Feb. 22, 1937; open to all American artists in oil and sculpture media; Fee \$1.00, jury, awards; last date for entry cards Jan. 18, for arrival of exhibits Jan. 22 (only day). For information address: Miss Lucia B. Hollerith, Sec., 808 17th St. NW, Washington, D. C.

**FIFTEENTH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS** at the Corcoran Gallery of Art, March 28-May 9. Open to all Americans in oil medium. No fee. Jury of selection meets in New York and Washington. Four prizes: first, \$2,000 accompanied by Corcoran Gold Medal; second, \$1,500 accompanied by Silver Medal; third, \$1,000 accompanied by Bronze Medal; fourth, \$500 accompanied by Honorable Mention. Last day for return of entry card Feb. 23; last day for arrival of exhibit Mar. 2 in New York City, and Mar. 8 in Washington. For prospectus and information address: C. Powell Minnegrode, Director, The Corcoran Gallery of Art, Washington, D. C.

## League Department

[Continued from page 33]

up with Montana products and served a "Montana Product" dinner in connection with the exhibition of paintings. There were displays everywhere and outstanding accounts were received from Malta, Glasgow, Great Falls, Deer Lodge, Missoula, Cardwell Chateau, Perma and Bozeman.

## Paris, France

Mr. L. G. Cauldwell, secretary of the European Chapter, said that the board of 1937 was elected as follow: president, H. A. Webster; first vice-president, Eugene P. Ullman; second vice-president, Miss H. Hallowell; treasurer, Mrs. Eliot Watrous; secretary, Leslie Cauldwell; assistant secretary, Mrs. John McKesson. "A motion was made and unanimously carried" he writes, "that Mr. Gilbert White be appointed as our official representative while in America to get in touch with the National Executive Committee and find out ways and means to obtain closer co-operation, for our mutual benefit, between our chapter and the National Executive Committee."



## "How to Make Fine Frames"

MY MANY YEARS OF EXPERIENCE as a framer for artists in all parts of the country are embraced in this thorough, simply written, plainly printed working manual. SENT POSTPAID IN U. S. FOR \$2. Our supply service is a complement to the book and includes properly-joined RAW WOOD FRAMES, MOULDINGS and ALL NECESSARY FINISHING MATERIAL. High Quality. Reasonable Prices. Prompt Service. Advertising matter on request.

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## New York Fortnight

[Continued from page 19]

rental fee, an unknown artist; Class C, galleries which charge a rental fee for all exhibitions and which specialize in the lesser-known and unknowns. Certain galleries in Class B are always on the lookout for winners and new discoveries, for whom they charge no fee. A gallery rental for the customary two-week period ranges between \$150-\$500. Other expenses entailed in having a show are: photographs, cost of printing a catalogue, invitations, advertising the show, publicity service, and tea or cocktail receptions.

Getting the art critics to review your show varies with the critics, and with at least two of the papers it is no problem at all, since they make a policy of covering all shows. Considering the number of shows to cover each week, the critical gentry really do an excellent job. Naturally, you should exhibit only your very best work, and the show should include from 15 to 30 works. In addition to a selection of glossy, unmounted photographs (variety of shapes is important as well as strong values for reproduction purposes) you should furnish, either in the nature of a press release or in the catalogue, a brief note about yourself. There is nothing that helps the critic more than a bit of news to hang his criticism on; so include anything unusual. If you buy publicity service, your agent will take care of all such details.

Success in a New York debut can be measured variously. If enough paintings are sold to pay all costs it is certainly success. If the critics say you have "promise," then that is one step ahead. In any case, success or failure in a New York debut is not the final word concerning your art, and prizes or mentions in any of the numerous open exhibitions throughout the country (such as in THE ART DIGEST's "Where To Show" listing) is always a way open for further recognition—a way that is becoming increasingly more important.

## Rembrandt Print Given to Fogg

One of the most important recent accessions to the print room of the Fogg Art Museum is a portrait etching by Rembrandt, signed and dated 1641, the gift of Lessing J. Rosenwald of Chicago, many sided philanthropist and connoisseur. An abundance of physical power abounds in the print, emphasized by the large features, the big trunk and the leathery hands of the subject, who was a certain Cornelis C. Analo, theological writer and Mennonite preacher, who seems to have been a favorite of Rembrandt or possibly an insistent sitter, for he appears in Rembrandt's drawings twice and once in a painting, where he is seen exhorting a feminine hearer.

Like so many of Rembrandt's subjects, the model is etched from under the shadow of a great hat.



